

The
ART DIGEST

JANUARY 6, 1934



Ballet Rehearsal by Jon Corbino. See Page 10

The News Magazine of Art

25
Cents

Opening January 3rd

"WATER COLORS OF WAR"

by

**Red Robin
American Indian**

Through January 15th

MACBETH GALLERY

Established 1892

11 EAST 57th STREET • NEW YORK CITY



Church Interior

by Hendrik van Vliet

certified by Dr. W. R. Valentiner

GIMBEL BROTHERS

Fifth Floor

33rd Street and Broadway

New York

JANUARY

1944

CORBINO

KLEEMANN

(Sole Agent)

65 E. 57th STREET • NEW YORK

PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Review of the Year

A YEAR that opened amid gloom, pessimism and fear has made its exit in an entirely different role—artistically as well as militarily. Our armies are on the march all the way across the global stage; art and other phases of culture are “holding the line” far better than we expected last year at this time. Art and artists were fighting a losing battle for existence during those dark months, when it seemed that the eclipse would be almost total for the duration. The handwriting could be seen in the lower quality of exhibited art (example: the Artists for Victory show at the Metropolitan).

However, about six months ago the chart of art activity in America began to point a sharp curve upward. Since then the stream of exhibitions has gained momentum; creative artists have reacted to a contagious spark of inspiration; the large national salons, though on a smaller scale and mostly invited, have compensated with quality; dealers have been using their “red star” sale markers overtime; museums, while participating in the war morale effort, have been building up their permanent collections. Only the art schools are still in the doldrums, due to the draft. This buying surge may be attributed to several causes, among them: greater national income, fear of inflation, the art interest of Europe’s refugees, and culminating results of the long-term art propaganda in the press. Whatever the cause, the art world is now enjoying its first prosperity since the Great Depression ended that wonderful dream of the 1920’s.

Perhaps as a reaction to the grim realities of war, the leading trend in art in 1943 was a swing toward the romantic, or imaginative, and away from the backyard realism of the 1930’s. It was a case of the artists beginning to use their hearts as well as their eyes, and the public was receptive (24 Jon Corbino canvases entered private collections during the year). And for once the Museum of Modern Art, usually preoccupied with outmoded art fashions, was keen enough to sense the trend before it became public property, opened an exciting exhibition of romantic painting. An earlier attempt of the Modern Museum to concentrate attention on sharp-focus technique mis-fired because of uneven selection.

For high level of artistic quality, the survey of contemporary American painting presented by the Carnegie Institute (in lieu of its International) must be voted first place. This was a cross-section, by invitation only, which demonstrated that painting in the U. S. today is vital, sound and spiced by the spirit of experiment. In this, and in other group shows, there was notable a slight, but persistent, trend toward better craftsmanship—particularly by those artists who are serving in the armed forces or working in war factories. A jury of three museum directors—Clyde H. Burroughs, Blake-More Godwin and Francis Henry Taylor—voted the Carnegie “first” to Wayman Adams for a traditional portrait. Other Carnegie winners were Robert Gwathmey, John Rogers Cox, John Koch, Hilde Kayn, Dan Lutz, and Byron Thomas.

The Corcoran, restricted to invited paintings by transportation problems, held the standard of previous years, and even gave recognition to a few unknowns. Henry Mattson’s powerful *Rocks* took the first Clark prize of \$2,000. Aaron Bohrod was second (\$1,500) with the dramatically lighted

Wilmington Evening. Third award went to Raphael Soyer’s *Waiting Room*, and fourth to George Picken’s New York Harbor view, *Convoy*. The oldest of all national shows, the Pennsylvania Academy’s annual, took place for the 138th consecutive year, invited this time by Reginald Marsh and Paul Manship. Honors went to Franklin Watkins, Hobson Pittman, Raphael Soyer, Thomas Benton, Doris Lee, Margaretta Hinchman and Henry Kreis.

Romanticism flavored the Chicago Art Institute’s 54th annual, another all-invited show through war necessity. George Constant won the coveted Logan Medal with *First Gift*. Other winners: Julian Levi, Pvt. O. Louis Guglielmi, Ivan Le Lorraine Albright, Boris Gilbertson, Francis Chapin, Pvt. Edgar Ewing, Pvt. Don Mundt and Mario Ubaldi.

Numerous exhibitions took the war as their theme, all with patriotic motives but with varying success. The worst exhibition this writer has ever viewed, from the standpoint of aesthetics, was a dreary exhibition at the Wildenstein Galleries called “This Is Our War” and sponsored by the Artists League of America. On a vastly higher plane was the exhibition by war correspondents for *Life Magazine*, first at the National Gallery, then at the Metropolitan (*Life* took over the responsibility after Congress refused to appropriate \$125,000 for artists to paint the war at first hand.)

Another effort to correlate the war and art was a competitive exhibition of 100 prints, sponsored by Artists for Victory and presented concurrently at 26 museums. Perhaps the jurors were to blame for the low level of graphic value.

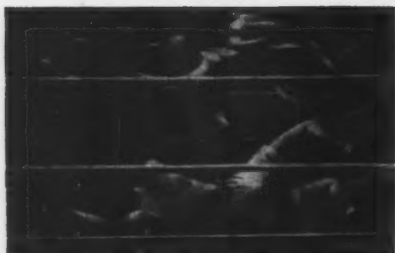
Preparing for the post-war period, when the victors will try to return to rightful owners all the art works looted by Hitler in occupied Europe, a committee of museum officials and scholars was formed by President Roosevelt. At this writing Major Paul Gardner, formerly director of the Nelson Gallery in Kansas City, is directing this work in Southern Italy. Others are in training.

Tragedy of the year was the closing of the Whitney Museum of American Art, on the northern fringe of Greenwich Village, accompanied by a secretive and non-informative press release stating that the famous institution would someday be incorporated in a new wing at the Metropolitan Museum. Artists and art lovers all over the country shed tears publicly. Happy epilogue is that late in the year the Whitney Annual opened in the old galleries—but with nothing said definitely about the return home being permanent. However, it is to be hoped that the Metropolitan’s officials have taken seriously the protests of the contemporary art world, and decided to let a perfect thing stay perfect.

No new museums and very few commercial galleries were opened during the hectic year. However, a new art collection was born at the University of Arizona, when a generous donor spent \$20,000 for 100 contemporary American paintings for his alma mater. Now a Major in the Army, he is working to spread his “Arizona Plan” among other institutions of learning where students must now learn about art from books.

Richest gift of the year was the bequest of the huge and valuable collection of 4,000 art objects by the late Grenville L. Winthrop to the Fogg Museum. The Metropolitan Museum was enriched by gifts of the George L. Blumenthal and the Maitland Griggs collections. Those intelligent and generous art patrons, Mr. and Mrs. Chester Dale, began to disperse their world famous collection by making gifts and loans to the National Gallery, the Philadelphia Museum and the Chicago Art Institute. Breaking with the honored tradition of American millionaires passing their art treasures on to the public, the J. P. Morgan collection was placed on the market through the Knoedler Galleries (38 out of 42 were sold in two months). Philadelphia is richer and New York

[Continued on page 26]



FLETCHER MARTIN THROUGH JAN. 15
PAINTINGS AND DRAWINGS
MIDTOWN
A. D. GRUSKIN, Director
605 Madison Ave. (bet. 57 & 58 Sts.) N. Y.

SCOTT & FOWLES

*High Class
Paintings
Drawings & Bronzes*

745 Fifth Avenue • New York

JACOB HIRSCH
ANTIQUITIES & NUMISMATICS, Inc.
30 West 54 Street, New York

Works of Art:
EGYPTIAN—GREEK—ROMAN
ORIENTAL
MEDIAEVAL—RENAISSANCE
PAINTINGS
DRAWINGS—PRINTS

CONTEMPORARY ARTS 106 E. 57th St., N. Y.
LÉONTINE CAMPRUBÍ
JANUARY 3-21

PAINTINGS
JOHN VON WICHT
January 3-17
ARTISTS GALLERY
43 WEST 55th STREET, NEW YORK

The ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, Jr., President; Marcia Hopkins, Vice-President. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Associate Editor, Maude Riley; Assistant Editor,

THE READERS COMMENT

Hail to the Whitney

SIR: Yes the Whitney is open—and that is the way it should remain. Why build wings for a living thing? If the burden is too great for the Whitney family, why shouldn't the artists and public do something about it? When the Metropolitan Opera House was about to give up the ghost, a group of civic-minded and musical persons went to work, and it is a great and high spot now. Shouldn't the artists do the same thing to help a cultural monument and landmark remain for future artists and art lovers to enjoy. I think a lot of people ought to get busy and send in dollars.

—RENEE LAHM, *New York.*

Beautiful But Strange

SIR: Please develop the theme of beautiful (but strange) sur-realism—which has been pushed aside as artistic material in favor of strident and ugly ego-centric remembrances or compositions.

—MRS. RICHARD Y. DAKIN, *Pasadena.*

Those Post-War Schemes

SIR: Hope you will examine all post-war schemes very critically. We might get a lemon in a fancy package. I like the stuff signed M. R. When is H. B. coming back?

—JULIAN LEVI, *New York.*

Ed.: Helen Boswell married Major Richard F. Howard, U. S. Army, last October. Her address is 411th F. A. Group, H. Q., Fort Lewis, Wash.

A Good Suggestion

SIR: How about naming medium used in reproductions under the picture? Sometimes the article doesn't say and it is hard to tell.

—MRS. JOHN STAHL, *McAllen, Tex.*

Controversial

SIR: I find your magazine very valuable, informative and stimulating because of your controversial attitude.

—MRS. ALONZO CONDON, *Seattle.*

Mixed Feelings

SIR: The DIGEST is the best art news magazine by far! I especially like the editor's comments, but much preferred the old, dignified cover.

—RICHARD G. COMINS, *Norwich, Conn.*

Fair to Both Sides

SIR: It seems to me that at a time when there is so much divergence of opinion on the question of art, the DIGEST is fair to both sides. Keep it up; encourage everybody who has something to say and is sincere in his work. In 50 years most of the present work will have disappeared, for the fashions will have changed, but a few will have become great. Differentiate in your mind that work which is purely of the moment and that which is permanent.

—RUSSEL C. VERT, *New York.*

Satisfactory

SIR: The DIGEST neither insults you by assuming you know nothing about art, nor embarrasses you by taking for granted that you know everything. I don't always agree with your opinions, but that is stimulating.

—FLORA N. DAVIDSON, *Madison, N. J.*

Josephine Gibbs; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.
Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.40; Foreign,

WILDENSTEIN and CO. INC.

AN EXHIBITION
of
SCULPTURE and DRAWINGS
by

Miestchaninoss

Jan. 12th - Feb. 5th

19 East 64th Street
New York City

SELECTED PAINTINGS by AMERICAN ARTISTS

KROLL	BRACKMAN
ETNIER	STERNE
LAUFMAN	SPEIGHT
L. BLANCH	PITTMAN
RITMAN	DE GROOT
SAWYER	FARNSWORTH

and others

MILCH GALLERIE
108 W. 57 St.
NEW YORK

HOWARD YOUNG GALLERIES

Old and Modern
Paintings

1 EAST 57th ST. • NEW YORK

ARGENT
SCULPTURE FOR THE HOME
Animal Forms in Stone
KISA BEECK
JAN. 3 thru JAN. 15
42 W. 57 **GALLERY** N. Y. C.

\$3.40; single copies, 25 cents. Not responsible for unsolicited manuscripts or photographs. Previous issues listed in The Art Index. Editorial and Advertising Office, 116 East 59th St., New York, New York. Telephone Volunteer 5-5578. Volume XVIII, No. 7, January 1, 1944.

The Art Digest

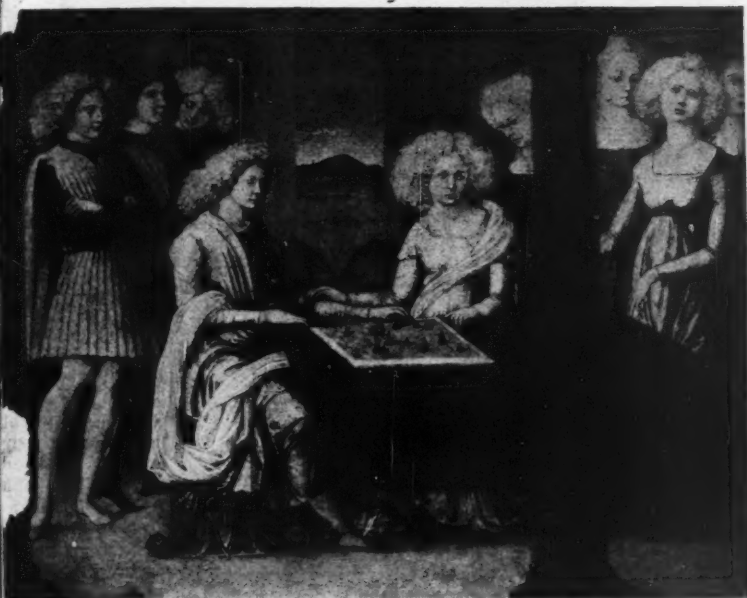
The ART DIGEST

January 1, 1944

Maude Riley,
Associate Editor
Josephine Gibbs,
Assistant Editor
Judith Kaye Reed,
Editorial Asst.

Edna Marsh,
Advertising
Marcia Hopkins,
Circulation
Rogers Bordley,
Foreign Editor

PEYTON BOSWELL, JR., Editor



Chess Players: FRANCESCO DI GIORGIO (School of Siena)



Crucifixion: WORKSHOP OF MASOLINO

Maitland Griggs Collection Installed at the Metropolitan Museum

THE METROPOLITAN MUSEUM is displaying in a special gallery the thirteen paintings by Sieneese and Florentine artists of the 14th and 15th centuries, collected by Maitland Fuller Griggs and bequeathed on his death last July to the Metropolitan. Since all but one are on religious subjects, the museum has presented them as a special Christmas

exhibition with appropriate decorations of greenery, red canopies, gold ornament and so forth.

These little paintings offer the visitor and student an opportunity in miniature to study the differences between Sieneese transcendentalism and the more earth-bound and grandiose intellectualized school of Florence, as well as to

see expressed the shift of ideas which changed the mediaeval world to that of the Renaissance.

By studying and comparing the painting of the *Madonna and Child with Saints and Angels* by Barna da Siena, and the *Journey of the Magi* by Sassetta (two paintings which can be said without reservation to answer to the requirement of excellency in this small but brilliant collection of early Italian paintings), this change can be noted. Approximately 100 years separates the two paintings—during which time the shift had taken place.

In the Barna da Siena painting, the only reality we can grasp, as we look at the sweet faces of the Madonna and Child, is an abstracted representation of the idea which was thought, believed and lived for, and around which concept the whole world, and life itself, revolved. It is all poesy, fragile delicacy, and unearthliness.

In Sassetta, we find none of these qualities, but their equivalent as they relate to and are made possible by a new understanding of what the world means and the relationship of man to nature. To Sassetta, man and the physical world is understood to be reality and the world revolves around those ideas. Therefore, animation, gayety and interest in factual narrative, become the vehicle through which the artist

[Please turn to page 29]

Journey of the Magi: SASSETTA (School of Siena)



January 1, 1944



The Old Fact Mountain: FREDERICK HAUCKE

Frederick Haucke Speaks for Himself

SINCE war began, the artist Frederick Haucke has been employed as an expert machinist at the Bethlehem Steel Company's Staten Island shipyards. Haucke is a visionary and his paintings have always been fairly cruel in their color and in the suggestion of psychological suffering and painful, tortured aspiration toward a state of peace.

The paintings he shows throughout January at the Perls Galleries were made during the period of his employment at the shipyards. It is an extraordinary thing that a man can function with exactitude in a trade requiring great skill and training by day, then explore his subconscious during the hours left by night—and arrive at the intelligible picture-making he shows this year.

A good proportion of Haucke's palette is made of fire—smoking, roaring, burning fire—and some of it is made of blood. *At the Shore of the Inner Ocean* shows a flaming sea and figures fire-lighted, disported on sands of bloody red. *Mother Earth* is a compassionate mother figure embracing all manner of horned and clawed baby monsters and new-born creatures with a gesture of compassionate protection and blind, indiscriminating, maternal love. It is not a pretty sight. But a little landscape called *Evening Flower* is beautiful in the twilight lighting of a great tree that grows from an elusive granite rock beyond a delicate yellow frond of a plant.

For color, *The Little Face of God* is the best thing by Haucke we have seen in many years. It achieves completeness and an effect of richness although its principal colors are complementary hues. Altogether, we would say Haucke is making pictures now that knit and compose and come to conclusion. Formerly, many were like unleashed horses

that ran at and over the spectator as though they'd never known the hand of man upon them. Now, his horses are under control, they have learned pace, and they may begin to serve the artist's purpose. His purpose, we would not attempt to interpret, being most uncertain of it ourselves.

Fortunately, Mr. Haucke is lucid on the subject of his own paintings and has written a most interesting explanation of his work which it is a pleasure to record here:

"My painting is a technique of self-exploration. Penetrating through the outer crust of merely personal twaddle which encrusts the pictures of the Surrealists, it holds fast and subjects to progressively closer scrutiny those eternal archaic images which, constantly arising out of each human heart, testify to the tremendous collective core upon which we wave like fronds of sea-weed upon the rock of the world. . . .

"A real picture is one of the poles around which the world revolves: it includes everything, by forcing everything that exists in the beholder's mind into a new alignment, and by enforcing a larger, more inclusive world-outlook. The more violent the contrasts and clashes in the painter's soul, the more horror and wonder afflict him, the more he sacrifices personal well-being to become the sensitive eye and nerve of humanity; the more energetic and sustained his integrating effort is to exteriorize and communalize his insights, the greater are his pictures."—M. R.

Modern French in New Orleans

The Isaac Delgado Museum of Art in New Orleans will display for the duration, an exhibition of Modern French Art which traveled as far as the old French city on its return from the Golden Gate Exhibition, but was stuck there, due to the fall of France.

They Call the Modern's Hand

DEMANDING that the Museum of Modern Art put its cards on the table and "indicate more openly the individuals or groups who are most directly responsible for its recent policies," a large and up-to-date group of artists, known as the Federation of Modern Painters and Sculptors, Inc., numbering 70 members, issued the following open letter. In preamble, the letter said it was common knowledge that the hostility and wide-spread dissatisfaction with the Museum, which has been expressed in the press, is "nowhere more pronounced than among artists." These are the criticisms and suggestions the Federation enumerates:

"We insist that it would be beneficial to the cause of contemporary culture—and less confusing to the public—if the museum were to pursue the intentions for which it was founded. Its scope should naturally in no way be bounded by any particular art-channel—rather should the museum attempt an adequate presentation of all the progressive facets of modern art; such a program has in no sense been realized as yet. We favor (1) the abandonment of shows which emphasize works rightly considered academic and out-moded even in the Victorian era; and (2) a curtailment of such displays as are interesting only on scientific and ethnographical grounds.

"We criticize the museum for adopting one set of standards for the European art which it displays and a thoroughly different one for its American selections. When exhibiting the art of Europe there have been commendable efforts toward showing the new and progressive movements of this century. On the other hand when American painting is presented it is invariably on such superficial grounds as fantasy, romance, and (most of all) geographical and regional interest. We advocate that the Modern Museum's American exhibitions be selected at least as courageously as those at the Whitney and Metropolitan.

"We deplore that policy which prompts the museum to sacrifice its seriousness of purpose for publicity. (1) More interest has frequently been shown in tawdry paraphernalia (a bizarre boot-blackening outfit for instance) than in the significant creative work of the nation. And (2) such ephemeral fads as the output of certain refugee-surrealists and types of American scene-illustration which have been exaggerated out of all proportion to their art quality.

"Let the museum show its true colors by holding an exhibition of its entire permanent collection, which presumably represents the considered judgment of the staff. Thus will the public be enabled to appraise the competence and qualitative instinct of those to whom so important a task has been entrusted.

"The Modern Museum, through its increasing lack of direction, is proving an enervating influence rather than a stimulus to the more inventive artists of America. We recommend that the Museum indicate more openly the individuals or groups who are most directly responsible for its recent policies."

The Modern's Leaders

AT THE ANNUAL JOINT MEETING of the Board of Trustees and the Corporation Members of the Museum of Modern Art, the following additional four trustees were elected to the existing Board of 22:

William A. M. Burden, Special Assistant for Aviation to the Secretary of the U. S. Dept. of Commerce; Walt Disney, creator of Mickey Mouse and producer of the first sound-cartoon; Henry Allen Moe, Secretary-General of the Guggenheim Memorial Foundation and trustee and director of the Ass'n of American Rhodes Scholars, among other offices of international importance; Mrs. George Henry Warren, Jr., of New York and Newport, a collector of modern art.

The Executive Committee of the Trustees, which directs the policies of the Museum, was announced last month as consisting of the following:

Stephen C. Clark, Chairman, and John E. Abbott, Philip L. Goodwin, A. Conger Goodyear, Mrs. David M. Levy, Henry Allen Moe, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, James Thrall Soby.

The Committee responsible for acquisitions for the Museum consists of the following:

Stephen C. Clark, Chairman, Alfred H. Barr, Jr., William A. M. Burden, A. Conger Goodyear, Mrs. Simon Guggenheim, Agnes Rindge, James Thrall Soby, James Johnson Sweeney, Mrs. George Henry Warren, Jr.

There is an Advisory Committee of 37 members, chaired by Marian Willard.

Maxwell Gordon's Debut

Maxwell Gordon, of Cleveland, paints country he must have traveled west or north to see, unless he just conjured the whole thing, which seems more likely. With a palette knife and rich colors that lean to fine reds, he builds up very lively versions of mountains with playgrounds on their slopes, riotous ramparts supporting cities, a long road *Somewhere in China*, and *Two Shores*, separated by a grey sea, a castle on one, a big high road on the other.

One must admire his vim. Much of this is original and the question arises: How much of it is sound enough to stay? Or how long will it stay this way? I would guess that Gordon will be with us for awhile, now that he's made his debut. But perhaps, as his strength is spent, he will go in the direction of the canvas, *Chardon*. It's a green pasture with grazing cattle. And it was a relief to come upon it in the midst of such sustained animation.—M. R.

Lumber into Sculpture

Appropriately, the American Museum of Natural History, on New York's Central Park West, will show in its Hall of Forestry, sculptures by young Joseph Goethe made of rare and exotic woods (Jan. 10-30).

One rearing horse is made from Central American purpleheart. The outer mass of this tree is a deep, winey purple, the core, which grows untouched by air, is colored a pale honey color. Goethe utilizes the peculiarities of the woods in which he works.



Trevor Landscape: HOBBEA

Two Morgan Masters Given to Indianapolis

NEW YORK continues to be able to sell works of art when the name of their collector has appeal. Of the forty-two pictures from the J. P. Morgan collection, shown and offered for sale at the Knoedler Galleries of New York during November, thirty-eight have been sold. They were bought by both public and private collectors.

Two of the most interesting purchases were made anonymously and the buyer will give the Corneille de Lyon portrait, *Man With a Glove*, and the Hobbema *Trevor Landscape* to the John Herron Art Institute in Indianapolis. The gift is made in memory of Daniel W. and Elizabeth C. Marmon.

The Corneille de Lyon is of miniature size. It measures 6½ by 8 inches, characteristic dimensions for portraits by the 16th century French artist. *Man With a Glove* hung in the Metropolitan Museum from 1911 to 1917. Mr. Morgan then removed it to his Glen Cove house and hung it in the library.

Man With a Glove:
CORNEILLE DE LYON



The *Trevor Landscape* was so called because it belonged to Lord Trevor in the 18th century. Hobbema painted it in 1667. It measures 53 by 40 inches and has belonged, successively, since leaving Lord Trevor and before coming to the John Herron Art Institute, to Viscountess Hampden, John Walter, Thomas Lawrie, Sir Edgar Vincent and J. Pierpont Morgan.

The famous novelist, Booth Tarkington, made the presentation in Indianapolis on December 22 for the donor, who remains anonymous.

Gouache Group

FOUR ARTISTS with considerable divergence of ideas and of methods of presenting them, are exhibiting gouaches at the Mortimer Brandt Gallery through Jan. 15.

Chicagoan Everett McNear became fascinated with the Victorian town of Galena, Illinois, which has changed but little in its physical aspects since the Civil War. He pictures its sinister *Two Murder House* shaded by an ancient elm; *Bench Street*, and Galena's own *Freight House and Main Street*, in simple flat designs.

S 1/c John Haley, who was on the art faculty of the University of California at Berkeley before he joined the Navy, paints California rocks, rivers, cabins and industrial towns with imagination. He uses aerial perspective to look down on three roads in as many paintings and gives to them a hint of Oriental flavor.

Anthony Toney lived in Paris for several years and now lives in New York when not busy as a bombardier in the South Pacific. His small, colorful city landscapes, interiors and still lifes of Parisian chic, verge on the abstract here and there.

Cameron Booth is represented by two large, solidly painted scenes of Minneapolis. One of them, *7th Street*, was hung here last month in Booth's one-man show. Thickly leafed trees cast a shade in his *Summer Street*.—J. G.



Battle of the Stone Walls: FLETCHER MARTIN

Fletcher Martin Paints the War in Africa

WHEN the Allies drove the once victorious Afrika Corps out of Tunisia last Spring, Fletcher Martin was in on the "kill" at Bizerte, Tunis and Cap Bon, as a war correspondent for *Life* Magazine. Later, when Martin sailed for home, his sketch books contained close-up recordings of fact and emotional reactions such as the camera, with all its machined magic, can never transcribe. From those sketches the artist has painted a series of graphic paintings which were featured in the Dec. 24 issue of *Life* and are now on exhibition at the Midtown Galleries, New York (until Jan. 15).

That Fletcher Martin is an observant, skilled war reporter in the tradition of Homer, may be seen in such canvases as *Battle of the Stone Walls*, convincing in its authentic depiction of hand-to-hand combat. War has little glamour in this example of grim reality. And yet war has its lighter moments—such interludes as the painting of the lonesome soldier picking roadside flowers before a blasted German troop carrier. However, the best and most unforgettable of Martin's war paintings is the faceless figure of grief, *Next of Kin*, which could have been painted without the trip to North Africa. The appealing *G. I. Angel* is far more effective in the original than it appeared in reproduction on the cover of *Life*.

Also included in Martin's first show in three years are paintings of domestic subject matter done in New York in recent months and others painted while the artist was head of the painting department of the Kansas City Art Institute, a position from which he is now on leave of absence. Finest of these non-martial subjects is the beautifully modeled nude of *Ruby*, who posed in reverse for the earlier canvas, *Dark and Slender*. Martin has long been known as an expert painter of movement—action carried on into the present, and not the usual static interruption of movement. Characteristic of this gift is the prize-fight picture *Lullaby*, just returned from the Carnegie show.

Most rewarding for those who would see on-the-spot reporting are the excellent drawings on exhibition in the backroom. These have a spontaneous

spirit not always present in the finished canvases, and reveal anew Martin's talented draftsmanship. Also do not miss the three watercolors as you step out of the elevator. One of the red stars was placed there by Mrs. Theodore Roosevelt, whose husband is a Brigadier General on the Mediterranean front.

Now 39 years old, Fletcher Martin has attained national prominence with a speed unknown to most artists. That his experimental mind will not let him rest within a comfortable formula is proved by this exhibition.—P. B.

For Chinese War Relief

Rare Chinese paintings and sculpture, loaned to the Albany Institute by C. T. Loo, C. F. Yau and others, and insured in passage for \$100,000 will be exhibited in Albany through February 12, with a gala opening on Jan. 5.

The exhibition has been arranged by the Albany Institute in collaboration with the United China Relief Committee for Northeastern New York State.

Next of Kin: FLETCHER MARTIN



War Art

ARTISTS have recorded the disasters of war since the beginning of time, and the hostilities in which this country has been engaged are no exception.

Paintings of the Revolution were done mostly after the fact, but Winslow Homer followed the blue and the grey campaigners of the Civil War as artist-correspondent for *Harper's Weekly*. William Glackens made on-the-spot drawings of the troopships leaving Tampa, the battle of San Juan Hill and the Spanish surrender for the same periodical during the Spanish American War. Unfortunately, the artist contracted a fever, and by the time he returned the subjects were too cold for publication. The time element also prevented publication of Remington's sketches of the Russo-Japanese war.

The Army belatedly took over the art of World War I. A group that included George Harding, William F. Ayward, Wallace Morgan and Harvey Dunn was organized by Ernest Peixotto, and all were commissioned as captains in the Corps of Engineers. The grimness and glory of the actions of the American Expeditionary Forces in France were particularly well recorded in the many sketches and drawings made by Dunn and Morgan, but few saw the light of reproduction, and all were soon buried in the archives of the War Department.

When *Life* Magazine assumed the lion's share of responsibility for the pictorial record of World War II, air travel and fast presses had solved the problem of presenting the artists' work to the public while their subjects were still newsworthy. Their first painter-employee, Tom Lea, was at sea with a North Atlantic Lend Lease convoy at the time of Pearl Harbor. When the Army art project was disbanded last June, *Life* took over seventeen of its nineteen artists, and now employs a total of twenty-five on every active front of this global war.

The Christmas issue of *Life* contained the largest editorial color section of war art ever attempted by a big-circulation weekly. The works of Navy artists Lieut. Dwight Shepler and Lieut. Mitchell Jamieson; *Life* artists Aaron Bohrod, Floyd Davis, Fletcher Martin and Paul Sample depict the war in the air, on land, on and under the sea in thirty-two pages of full color, two pages of two-color, and three pages of black and white. The oils and watercolors reproduced show the landings in Sicily, jungle fighting on Guadalcanal and at Rendova, action on the now famous Hill 609 in North Africa. Two pages of notable drawings from Martin's sketchbook show dead Germans, the ruins of Bizerte, battered equipment and Tunisia's Faid Pass. In the accompanying text veteran battle reporter, John Hersey, catches the spirit of the battleship, the submarine, the psychoses of New Georgia jungle fighting.

The originals of several of Fletcher Martin's paintings, including the one reproduced on *Life's* cover, and leaves from his sketch books are currently exhibited in a one man show at the Midtown Galleries.—J. G.

Lucien Labaudt Killed in India

LUCIEN LABAUDT, California artist, was killed on Sunday, December 12 in a plane crash that occurred at Assam, India, near the Burma border. Labaudt, who was 65 years old, had been in India since mid-November as a war artist-correspondent for *Life* Magazine. The plane in which he was traveling to a new assignment in China, crashed at dusk during an attempted landing and all on board were killed, the eleven others being Army personnel.

Labaudt was buried with the others with military honors in the Army cemetery near Assam. His paintings, done during his assignment in India, are believed to have been destroyed in the crash.

Mr. Labaudt was born in Paris. He and his wife, Marcelle Labaudt, opened a school of costume design in San Francisco, Labaudt having continued an interest in dress designing, gained in Paris, even after he became a San Franciscan with a reputation as a fine artist. In his youth, he did fashion illustration for London magazines and then for *Vogue*, *Harpers*, and other New York publications. In Tennessee, where he went later, the Frenchman discovered Cézanne through a reproduction in the *Literary Digest*. He began to paint, developing some interesting color theories which he later passed on to art students in the classes he held at the California School of Design.

West Coast artists held Labaudt in high regard. He was a good leader among students and associates and was known widely as a host. His parties always took on the flavor of the Latin Quarter and while he was a member of several west coast artist groups, and the American Artists Congress, he often sent paintings back to Paris for exhibition.

Lucien Labaudt is the third American prominent artist to meet his death in this war. McClelland Barclay and Tom La Farge, both attached to the Navy, were killed last year.

LUCIEN LABAUDT (1878-1943)
(Life Photo by Herbert Gehr)



Battle of Golden Spurs: JAMES ENSOR (Etching)

New York to Have Full View of James Ensor

A COMPREHENSIVE EXHIBITION of the paintings and prints of James Ensor, Belgian artist, has been arranged in New York for the purpose of giving America its first full view of the work of this misunderstood and ill-appreciated modernist, called a Luminist.

In September, the Art Institute of Chicago held an exhibition of the prints of James Ensor and Edvard Munch, an excellent account of Ensor's graphic art. The *Battle of the Golden Spurs*, reproduced, was in the Chicago exhibition. Now, at the Buchholz Galleries, nineteen Ensor paintings and

sixteen prints will be shown during January. None of the paintings is for sale and the exhibition, on opening day, Jan. 4, is dedicated to Belgians in Britain and admission will be charged.

The Ensor catalog contains an abridged article by Léo van Puyvelde which appeared in the *Belgian Review*, published in London, a year ago. According to Mr. van Puyvelde, Ensor joined all the most advanced movements in art as a young man. Tremendous battles were waged against everything conservative; clubs and coteries were born and died. The most active and the best among them was the "Twentieth Century" group. Ensor's paintings were a little thick for the Brussels Salon which turned them down in 1881. Even his fellow artists of the "Twentieth Century" refused to exhibit any of his works in 1888, and continued to reject his pictures until 1904. He retired at an early date into ever increasing solitude.

Life's War Artists

THE FOLLOWING is a complete list of the artists employed by *Life* Magazine to paint the world battle fronts, where they are and what they are doing at present:

George Biddle—Croton-on-Hudson. Completing North Africa paintings.
Julien Binford—New York City. Completing N. Y. Harbor paintings.
Aaron Bohrod—Chicago. Just completed Rendova & Guadalcanal paintings.
Alexander Brook—New York City. Did Panama Canal.
Thomas Craig—North Africa—Italy.
Floyd Davis—New York City. Completing paintings of England.
David Fredenthal—Southwestern Pacific Theater.
Peter Hurd—San Patricio, N. M. About to go out.
Joe Jones—New York City. Completing paintings of Alaska.
Reuben Kadish—India—Asia.
Lucien Labaudt—Killed December 12th in India (Assam).
Edward Laning—New York City. Completing paintings of Alaska.
Tom Lea—El Paso, Texas. Completing paintings of round-the-world trip including China.
Carlos Lopez—Central Africa.
Reginald Marsh—New York City. Completing paintings of Brazil.
Fletcher Martin—New York City. Just completed North Africa campaign.
Frank Mechau—Red Stone, Colorado. Completing paintings of Panama area.
Bruce Mitchell—On way to Middle East.
Bernard Perlin—Anglo-Egyptian Suda. Eritrea.
Ogden Pleissner—About to go out on job.
Henry Varnum Poor—New York City. Completing paintings of Alaska.
Paul Sample—Hanover, N. H. Completing paintings of Pacific bases.
Millard Sheets—India—China.
Byron Thomas—England.
James Turnbull—Trinidad.

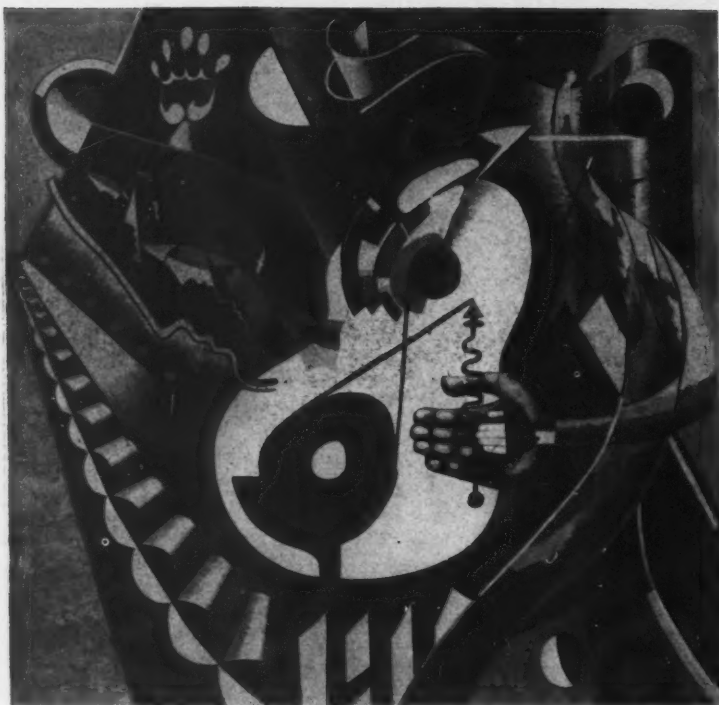
A Challenge Moves West

The exhibition of paintings on the subject of war, which was held at the Puma Galleries in New York recently, as a challenge to the reporter art sponsored by *Life* Magazine, has gone on to the San Francisco Museum to be shown there from Jan. 8 to 30.

The artists whose stay-at-home reporting of war was offered as superior to first-hand recounting are: George Grosz, Max Weber, Fernando Puma, John Groth, Victor Thall, William Gropper, painters, and the sculptor Seymour Lipton.

Major Gardner in Naples

Major Paul Gardner, on leave as director of the William Rockhill Nelson Gallery of Art in Kansas City, is reported via *Museum News* to have taken charge of museums and historical monuments in Naples under Allied Military Government.



Industrial Symphony: JAMES GUY

James Guy, Industrial Worker

DURING JANUARY, recent paintings by James Guy, known as a surrealist and a painter of conundrums, will be shown at the Ferargil Galleries in New York. Unless we tell you what has happened in the interim, you won't know the reason for the utter change that has come over his painting since last he showed at this gallery.

Guy is a worker now in an East-hampton, Connecticut, airplane factory. He must be fairly well attuned to the kind of work he does, for the paintings he has made, since such employment began, are symphonies of form and color devised of industrial shapes. He feels the rhythms of the production line, the welder's operations, the checker's routine. There's not a little of Leger in these new paintings. They are ab-

stractions, not surrealisms, and come out with definite kinship to the "machine age" abstractions of the well-known French artist.

One canvas is 60 by 80 inches and is composed of buzz saws, airplane wings, cogs and gauges and the people who operate them. It is named *Industrial Energy*. A smaller canvas is called *Fusion of Man and Woman*, the two being robot-like figures. We gather Mr. Guy has found that on assembly lines, sex is no longer a distinguishing feature among workers. Other titles are *Area of Dynamics*, *Siesta of Ignorance*, and *Battle for the Fish*. Much vitality is expressed in these paintings which none can deny are part and parcel of the artist's experience—not wholly intellectual arbitrations.—M. R.

Purchases Made from the Whitney Annual

THE WHITNEY MUSEUM and the Metropolitan Museum have announced the purchases each made from the Whitney's 1943-44 Annual of Contemporary American Art, current at the Whitney's 8th Street Galleries through January 4.

The Whitney purchased two sculptures, three oil paintings, three watercolors and two drawings for its Permanent Collection. The Metropolitan administered \$10,000 from the income of the Hearn Fund to make purchases also from this show and bought five oil paintings and one watercolor.

The Whitney purchases were: *Himalaya*, a head beaten of lead, by Jose De Creeft; *Girl with Towel*, sculpture by Dorothea S. Greenbaum; *Musical Clown*, painting by Walt Kuhn; *Nautical Composition*, an abstraction by George L. K. Morris; *Judgment of Paris*, landscape painting by Walter Stuempfig; *Beauty*

Is Where You Find It, watercolor by Adolf Dehn; *Tombstones*, watercolor by Jacob Lawrence; *Birth of a Sharecropper*, watercolor by James Turnbull; a drawing by Charles Locke, *Vermont Landscape*; a drawing by Reginald Marsh, *Coney Island Beach No. 1, 1943*.

The Metropolitan purchases were: *July* by Thomas Benton; *Muse of the Western World* by Eugene Berman; *New Snow* by Ernest Fiene; *The Ambassador of Good Will* by George Grosz; *Burial* by Bradley Walker Tomlin—all oil paintings; and *The Coming of Spring*, a watercolor by Charles Burchfield.

The Metropolitan's purchases were made by a committee of its trustees with the recommendation of Mrs. Juliana R. Force, Advisor in Contemporary American Art to the Met, and former director of the Whitney Museum.

Corbino Scores in New York Show

THE DIRECTORS of the Museum of Modern Art failed to cover a bet when they did not include in their Romantic exhibition a whole wall of paintings by Jon Corbino. There could have been no argument and legitimate substance would have been added to the display, for Corbino is an artist who carries on with natural grace the imaginative tradition that produced the poetry of Poe and the moonlight of Ryder. We refer, of course, to the accepted meaning of romanticism as defined in the art of Delacroix, and not the mongrel hybrid definitions the Modern collected as a means of dragging in the unemotional decorations of such court favorites as John Marin and Morris Graves.

Asked about the subject of a particular painting, Corbino is apt to reply: "No, there was no model. It's something I remembered."

And memory, plus the reinforcement of a fertile imagination, is the unifying thread in the large and impressive exhibition of Corbino paintings at the Kleemann Galleries in New York this month. Also there is the satisfying feeling, after seeing too much muddy color and indecisive lines, of meeting an artist sufficiently equipped to put his message across the footlights with clarity and sincere emotion. Here there is no evidence of struggle with an unwilling brush.

The Kleemann show presents Corbino in a more varied light than one was led to expect from the earlier series of horse subjects. True, there are three or four equine dramatizations (note especially the powerful and rhythmic *Galloping Horses*), but they are somewhat eclipsed by the circus and ballet performers, the figure studies and the seaside landscapes. Also there is a luscious flower piece, which for sheer paint quality is one of the best seen this season. Another new note, at least to this writer, is the *Laughing Clown*, almost all white, and indicative of the steady progress Corbino is making as he nears his 39th year.

Most effective in its counterplay of warm and cool tones, its dramatic use of light to accentuate the rich color passages, is *Ballet Rehearsal* (reproduced on the cover of this issue). Typical of the artist's method of finishing a painting just at the point of achieving his objective, this is a peak performance by Corbino. The two salon-size center attractions, *The Family* and *Summer*, represent successful solutions of compositional problems. Aside from that, one wonders why the artist needed so much room. Best of the landscapes is the imaginative and moody *Ipswich Moonlight*, followed closely by the larger, spacious *Ipswich Clammers*.

These and other exhibits, particularly some of the small canvases, reveal a sound technique by an artist inspired with something personal to say, something museums and collectors sense is important.—P. B.

Major Silzer Goes Over

Latest report on Major Theodore Silzer, on leave from the directorship of the Yale University Gallery of Fine Arts, is that he is in Europe.

Alliance Activities

PHILADELPHIA'S Art Alliance has completed its schedule of exhibitions for the Spring and Summer. A glance at the packed program reveals that exposition will cover a great many phases of contemporary art and will view tendencies from some interesting angles.

The Industrial Design exhibition now current (see last issue of the *DIGEST*) deals with Household Appliances, and is one of an intended series. The others will be subheaded: *Commercial Equipment* (Feb.), *Capital Goods* (Mar.), *Transportation* (May & June).

In March, the Alliance will hold a Paul Klee show of paintings and at the same time, prints designated as "Beyond Realism." For April and May, *Therapy in War and Peace*; for June, *South Seas Prints*.

Among many interspersing exhibitions of paintings by living artists, two on the immediate calendar are the paintings of Stephen Csoka and the prints of Ralph Fabri, concurrently shown through January 9.

The painter and the printmaker are both Hungarian artists; both studied at the Royal Academy of Art in Budapest, and won honors abroad before coming to this country. A feature of Csoka's Art Alliance exhibition is a series of nine watercolor drawings which he made as wedding anniversary presents for his wife. Each drawing commemorates an event of their nine years of married life, and were made year by year. That the Csokas lived a fairly typical married life can be divined from some of the titles, which read: *Bliss*, *The House Is Ours*, *First Born*, etc.

Ralph Fabri works his plates closely, etching practically the whole copper surface in finely incised lines which he inks heavily. He is fond of historical, allegorical, episodic, and news subjects and often crowds a world of detail and narrative into each print.

The National Gallery of Art in Washington, has put on exhibition the painting *Breezing Up*, by Winslow Homer, which was given recently to the Gallery by the W. L. and May T. Mellon Foundation. W. L. Mellon is a nephew of the late Andrew W. Mellon, first patron of the National Gallery. It appears that the family is going to continue the art interest manifested so generously by the founder.

Homer's picture, painted in 1876, is a Gloucester fishing vessel under sail. Its occupants are three lounging boys of the Huckleberry Finn variety, lazily rounding the harbor under sailing guidance of a fisherman in oiled slicker. The Gallery considers the painting "an outstanding work by this great American artist."



Le Pont des Batignolles: JEAN BÉRAUD. Lent by Robert Lebel

Paris Reconstructed in Relief Show

THE Coordinating Council of French Relief Societies, housed luxuriously in the former Fahnestock House at 457 Madison Avenue, keeps up an active pace of art exhibitions for benefit, going to no end of trouble to fashion shows of interesting nature.

Until January 9, one can see *Paris*, pictorially reconstructed, for 55c. More than a hundred paintings, several of them topnotchers borrowed from our most discriminating collectors, explore Paris from its outskirts and docks to its cafés and boulevards, its drawing rooms and its famous gardens. One wall trembles with Renoir's most brilliant street scene, the *Pont Neuf*, belonging to Marshall Field; a Manet of unusual character, almost a cartoon in the most sophisticated use of that art, *Children in the Tuileries*, belonging to the Provi-

dence Art Museum; Van Gogh's *Montmartre*, two figures on a parapet (this from the Chicago Art Institute); and Daumier's *Laveuses du quai d'Anjou*, loaned by A. Conger Goodyear.

For tastes inclined more toward subject than quality, there is plenty of fascinating material. Tourist curiosity is well satisfied by Walter Gay with his interiors of French homes of note and elegance; by Napoleon's hat in a glass case, lent by the Houbigant Company; and a perfect little model of a Paris newsstand made by a 12-year-old girl and long housed in the Cooper Union Museum. Raffaelli is exploited fully for his intimately recorded street scenes, busy with people; the boulevards are celebrated by Jean Béraud who gave close attention to feminine fashions.

Pissarro is very apparent and is chronologically midway in this fine pageant. At one end is Stanslav Lepine's *View of the Seine*; at the other, Eugene Berman's *Pont de Paris* on which sleep by night two ragged vagabonds. A sophisticated Lamotte is hung beside an innocent Vivin; Renoir's *Garden* is painted by Utrillo. Presiding over the entrance is Raoul Dufy's big animated map, the painting called *Paris—Vue Panoramique*.—M. R.

Dutch Artist Sees Dawn

A secret art publication, put out by the underground movement in Holland, called *De Vrije Kunstenaar* (*The Free Artist*) had this to say in the August issue, a copy of which found its way to England:

"The collapse of the Axis has become a certainty and it means the collapse of Hitlerism; it means the rescue of Holland from the murderous grip of the Nazi bandits; it also means breaking the shackles in which our art and culture are held. The approaching end inspires the Netherlands people with new hope and with new faith in the future. These same feelings dominate artists with hope that they will be able to work freely in a free community."

Buffalo Art Scene Stirred by Controversy

Last issue we printed a story revealing the fact that the Albright Gallery Buffalo had unloaded 142 items from its permanent collection in a New York auction, several of the works being by living artists. The Digest's stand is that such action is unfair to living artists, and dangerous to all artists, conservative and modern alike—since the present Albright administration may in turn be succeeded by those who will arbitrarily throw out the modern works with which its director is now replacing the conservatives. Art thus becomes a question of who is in the saddle. It is essentially a question of democracy and tolerance. In the interest of fairness, the Digest asked Director Andrew C. Ritchie for a statement, which follows, Dr. Ritchie:

The Albright Art Gallery sale of art objects was concluded on December 13. As has been said in a letter to the members of the Buffalo Fine Arts Academy, the board of directors did not consider that it was in the best interests of the gallery to issue any statement about the sale either before or during its progress.

Now that the sale is over, however, the board feels free to present the following statement with respect to the gallery in general and the sale in particular.

One hundred forty-two miscellaneous objects of art were sold. These included 115 paintings, mostly dating from the last quarter of the last century, and of which only twelve were by living American artists; nineteen sculptures dating from Greco-Roman times to the present century, and finally eight porcelain vases and pieces of bric-a-brac of Oriental and western origin, dating from the 18th and 19th centuries.

It should be emphasized that not one so-called old master has been sold. Old objects there were in the sale but none was a masterpiece. The gallery has not, unfortunately, been given, nor has it been in a financial position to buy, many masterpieces of art. This is particularly true of old masters dating from before the 19th century. In fact, one of the principal reasons for organizing a room of contemporary art in 1939, with a separate fund restricted to the acquisition of contemporary art, was to relieve the existing funds of the gallery from any responsibility to purchase in the modern field. These funds are now, in effect, being devoted exclusively to the purchase of the great art of the past, examples of which the gallery stands so much in need.

The removal from our collection of certain works of art represents a very forward looking step, and one which has already been made by a number of other distinguished museums. The Albright Art Gallery has been known for many years as a progressive institution, both in its methods of displaying art and in its buying policy. As the eighth oldest art gallery in the country it has a national as well as a local reputation to uphold. Only by a living, vital outlook can it hope to maintain that reputation.

It was the custom some years ago for artists and the public to accuse all

museums, with a certain justice, of being depositories of dead art—mausoleums memorializing the past, without discriminating between the living and the dead in the past and with no thought whatever for the living art of today. Fortunately this charge can now be laid against very few art galleries in America.

Where formerly they were afraid to take the risk of purchasing a contemporary picture or sculpture because of the danger that in a few years it would prove worthless, they have now faced the problem. By admitting the fallibility of human judgment, plans have been worked out, as in our own room of contemporary art, whereby a new work of art can be purchased and placed on exhibition for a time. If it proves ephemeral in its qualities it can be sold and a work by the same artist or another can be purchased in its place. If it stands the test of long observation it will be retained. To buy contemporary art without reserving the right to sell some of it from time to time would prove fatal in the long run. The walls of any gallery are limited. When these are filled, and no provision is made for reselling, further buying will stop and the museum will once again be justly accused of being a static thing.

There is a living and a dead past; and equally, there is a living and a dead present. The vital gallery to the best ability of its director and art committee will seek to buy and to protect only the work of the living past and the living present. Mistakes may be made, to be sure, but nothing is gained by fearful inaction; and just as we are attempting today by our sale to relieve ourselves of some of the dead or dying tissue of our collection, so we hope that our successors will feel equally free to correct our mistakes as time brings them to light.

The policy outlined above is in the best interests of the public and the living artist. The public is assured of a constant effort on the part of the Albright's board of directors to improve

Evelyn Marie Stuart Says

A very shrewd attorney explains his method of picking a jury as that of assembling twelve men pretty evenly balanced as to intelligence and character. He once challenged a high-priced sales manager who had formerly been a shop boss. The challenged man, feeling his superiority, waylaid the attorney in the hall of the court building to inquire as to why he had been rejected. "Because," replied the lawyer, "I wanted twelve jurors not just two." "Meaning what?" asked the sales manager. "Well, as you have been hiring and firing men for part of your life and selling them for the rest, you'd either boss that jury or sell them, and I'd have only two jurors, you and the other eleven." Here is a thought for those who appoint themselves judges or select juries to pass on exhibitions. Too often the result of their considerations suggests the dominance of some one aggressive man.

the quality of its art collection and its educational services; the living artist, whose future can never be artificially assured by the enshrinement of his works forever within the walls of a museum, will nevertheless continue to be bought and exhibited. His work, if it continues to live, will live despite anything a museum can do for it or to it. For the museum to promise otherwise and for the artist to expect otherwise is to court certain death for both.

In short, the gallery is a public educational institution as well as a depository of art objects. When its depository nature takes precedence over its educational one, the past is frozen and the future denied. The latter course will inevitably force us back to the old days again, when a museum was simply an enormous attic where only the initiated few might pick over the living and dead remains of a past whose only claim to attention was an indiscriminating and, therefore, sentimental love of the old for its own sake.

* * *

A Constructive Suggestion

The Albright Gallery's statement to the press, though in the most part good, leaves certain questions brought to light in this controversy unsatisfactorily answered.

The fact remains that the method of disposing of unwanted pictures adopted by the gallery is harmful. The living artist has suffered a hardship. The gallery has received unfavorable attention from nearly all sections of art opinion. The educational side of the gallery's function has been ill served by the obvious effort of the *inner few* to prevent all open debates on the choice of works to be discredited. The gallery has revealed itself as a closed corporation as far as the Buffalo art public is concerned.

As I pointed out in a recent letter published in the Buffalo *Evening News*, there is a good side to this controversy. The great public interest has been healthy. It has revealed a demand by Buffalo art lovers for a larger participation in the forming of gallery policies. This letter suggested that all interested people in Buffalo now concentrate their future energies upon the important issue revealed by this public controversy. This issue is: Shall we have a more democratic participation in our city gallery?

The reports received supporting the proposals made in this letter ranged from the extremely conservative groups to the most liberal groups, and included also members of the board of trustees of the Albright Gallery. In general, all groups expressed a desire for a more democratic participation by the community in the affairs of the Gallery.

Such a development suggests that a public meeting be called in the near future in Buffalo where all persons interested could contribute to the formation of an art association, the purpose of which would be to act as guide and backer and to check upon the policies of our gallery.

The representatives of all these groups recognize the fact that this is a test case, involving the question of the setting up of machinery for the

larger participation in the cultural affairs of the community by the growing art-interested public. This is a matter that reaches far beyond Buffalo and our success in dealing with it or our failure to do so will affect the solution of similar community problems throughout the nation. Thus we shall have an opportunity to bring all the people into a closer relationship to their art center, the art gallery.

By mobilizing this democratic interest in gallery affairs through the formation of an organized body of art interested public opinion, the unfortunate consequences of the Gallery sale could rebound to the benefit of art in Buffalo, of the Albright Art Gallery and of cultural democracy that takes into consideration all the effects of policy decisions by the Gallery administration.

A meeting of all interested people will be called early in January as the guests of the Art Institute of Buffalo for the purpose of examining the possibility of uniting our efforts towards the formation of an organization which would be the proper instrument for obtaining larger participation by the art public in the administration of the Art Gallery of Buffalo.

—WILLIAM B. ROWE, Director,
Art Institute of Buffalo.

The Dead and the Living

The statement issued by the Albright Art Gallery, with its tone of finality, is both humorous and pathetic to me. In it the director states that there is living past art and dead past art. And living new art and dead new art. The paintings sold at the auction hadn't stood the test of time and were *dead past art*! That is adding insult to injury. How dare a financier, a judge and others on the Albright committee assume the dictatorial attitude as criterions to name Lucien Simon, Louis Kronberg, Nicolai Fechin, Redfield, Symonds, Garber and the others as the *dead past*?

—ALEX LEVY, Buffalo.

Unwise Business

Congratulations on your editorial "Shuffled Out of Buffalo." Whether the artist be modern or conservative, old hat or fashionable, it seems to me unwise business to dispose of works of art from a museum's "permanent" collection in such a manner as the Albright Art Gallery did. Why Dr. Ritchie did not think of your solution must be a mystery to all artists.

—REVLINGTON ARTHUR, Glenbrook, Conn.

Sugar vs. Vinegar

Your editorial "Shuffled Out of Buffalo" expresses the policy of a perfect objectivity. If we painters are at times emotional, biased or self-possessed, well, we have a damn good excuse for it; you as an art editor would have none. If an art editor does not stand above his personal likes or dislikes as well as above his personal interests, he isn't worth much to himself or to others. No one, regardless of his aesthetic allegiances can deny that the Buffalo museum committed an act of disservice to all parties concerned. To

[Please turn to page 24]

January 1, 1944



Marion Square: KARL ZERBE (Encaustic)

San Diego Acquires Three Americans

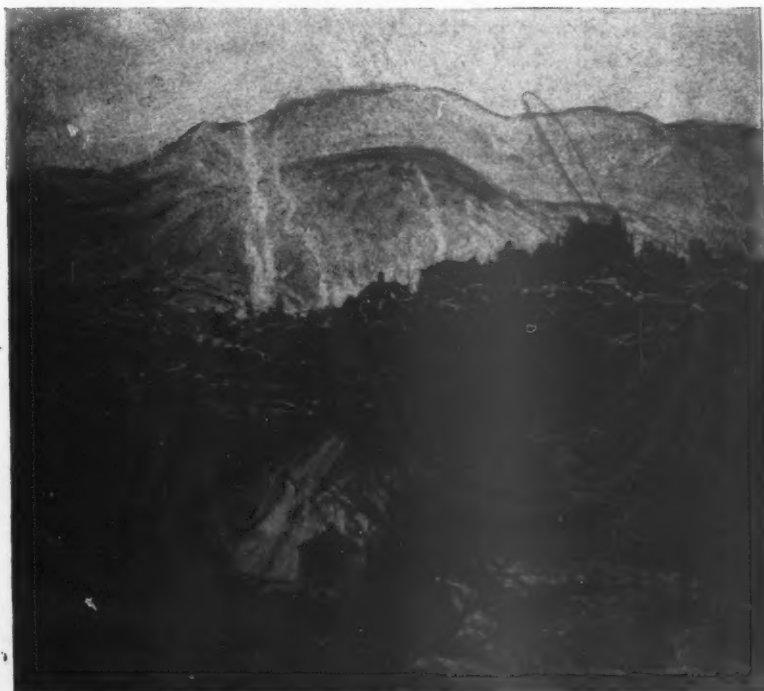
THE SAN DIEGO FINE ARTS GALLERY enthusiastically announces three purchases made recently from funds bequeathed about ten years ago to the Gallery by Helen M. Towle. Director Reginald Poland writes: "We buy only the most important works of art with this fund." Illustrating the director's catholic taste, the acquisitions range from conservative to liberal.

Doris Rosenthal's painting *At the Blackboard*, acquired from the Midtown

Galleries in New York, is described by Julia Andrews of the San Diego staff with these high words of praise: "Whether the picture is propaganda to dispel the old impression that the Mexican Indian is eternally content to crouch on the curb of life and stare into space, or propaganda to instill a faith in the Mexican educational renaissance, it is a painting juicy in content and execution. The tense eagerness of three

[Please turn to page 24]

Early Morning, Nogales: CHARLES REIFFEL (1862-1942)





Return to Slag Valley: HENRY GASSER

Springfield Art League Awards

HENRY GASSER, who held a well received show of watercolors at the Macbeth Gallery this fall, was awarded the Robert R. Steiger special anniversary prize of \$125 in the 25th annual exhibition of the Springfield Art League, held during December. His oil painting, *Return to Slag Valley*, was judged the outstanding work in any medium by a jury composed of Elizabeth McCausland, art critic of the *Springfield Republican*, and artists Eugene Higgins and George Schreiber.

The first prize of \$100 for oil went to Frank C. Kirk for his thinly brushed *In a Fisher Village*. Polly Thayer, who was given the Burton Emmett Memorial exhibition at Contemporary Arts in New York in 1941, received an honorable mention and \$25 for her oil, *Snow on the Embankment*. A wet watercolor of snow piled high around the corner bar and grill entitled *Winter Bound*, by George Schwacha, won the first prize of \$75 for that medium. Thomas Attardi received honorable mention for his *South Street*.

The sculpture prize of \$50 was equally divided this year between Florence Foss of the Mount Holyoke College faculty for her cat, *His Majesty*, and Mitzi Sol-

omon for her figure study, *Cocobolo Rococo*. Alice Geary won the purchase print prize of \$50 for *Lake Champlain*.

Atlantis Calling

A sincere and guileless woman, who conceals her sex behind the name V. Perry Sargent, is showing what she calls inspirational Atlantis-Egyptian paintings at the Eggleston Galleries.

Mrs. Sargent has seldom been out of her native state of Maine, never to Egypt, but about eight years ago she says she "started tuning in on the same wave length as the ancient Egyptians." Through this "tuning in" process she has been led through the secret chambers of the great Pyramids, and made transcriptions which archeologists have found credible, of the wall decorations and inscriptions of as yet unopened tombs.

The paintings wave-lengthed from Atlantis have an American Indian flavor because, the artist says, they are the descendants of the ancient Atlantians and have retained many of their symbols. All the canvases are decorative, flat in their interesting, usually primary color, and sometimes of highly intricate design.—J. G.

Angna Enters

ANGNA ENTERS, certainly one of the most versatile women of our time, is holding her tenth successive exhibition of new paintings at the Newhouse Galleries, New York, through January 8.

Miss Enters has her share of first rate talents, and also has the dynamic energy to implement them all. She has carved an inimitable place for herself in the theatre as a dance mime; is also a scenic designer, choreographer and musician. M.G.M. based its recent movie, *Lost Angel*, on one of her stories, and her third book, *Silly Girl*, "a portrait of personal remembrances," with 75 illustrations by the author, is published this month by Houghton Mifflin.

Catalogued under the sub-title *Feminine Flowers of Haute Couture* are pastel sketches of gay goings-on in the hat establishment of John Fredericks; in the *Powder Room, Hotel Plaza*. A shirtless man works at *Steaming Joan Crawford's Hat* under a Van Gogh droplight, surrounded by bright bonnets. *The Big Game Hunter, Berlin*, bears more than a coincidental resemblance to Goering, aims his guns at a milling mass of wild animals that have been released by bombs from the zoo.

Not the least entertaining part of the swiftly telling characterization of Jimmy Durante is the frame, with the names of other famous comedians running round it clockwise. Miss Enters makes or suitably refinishes most of her frames, presumably in her spare time, and manages thereby to point up her paintings effectively.

There is much wit and keen observation of human frailties, as well as good painting in this cohesive exhibition of 45 canvases. The artist has achieved some interesting results in texture and color by combining oil, watercolor and pastel.—J. G.

A Widow's Gift

The widow of William Henry Price, California miner who began to paint pictures of the Pacific surf and the great Sierra mountains after he had retired from active employment at the age of 56, has given the collection of 70 paintings remaining after his death to Oregon State College.

Mrs. Price's gift is meant as a tribute to her husband's memory and as an aid to others "in their quest for nature's beauty." The College accepted the gift as a nucleus for a permanent gallery for the school. Social functions have been arranged around the paintings which attracted more than 700 people on opening day.

DERAIN

January 4 to 29

Pierre Matisse

41 E. 57 ST.

GALLERIES

NEW YORK

Art and War Shock

C. J. BULLIET, critic of the Chicago *Daily News*, who in recent years has waxed pessimistic about the evolution of a true American art, sees in the war and its exposure of our artists to the grim realities, a hopeful sign for the future. War shock, he claims, will give us strength to resist the new crop of "isms" that will come out of a post-war Europe. Mr. Bulliet:

"One activity that will profit grimly by the current war is almost sure to be American painting. It isn't a cheerful thought that it takes a catastrophe of such proportions to shock our artistic genius out of its habits of a couple of centuries, but then heavy insulin shots and artificial fevers are surgical necessities rather than pleasures in the treatment of individual mental cases.

"American painting, from the start back in colonial days, has suffered from two major ailments. One has been deference to the 'isms' of the European cultures. The other, really a corollary of the first, has been our proneness to look at what we are painting through the eyes of acknowledged 'masters' rather than through our own.

"First Europeans who dominated us were the Dutch, who reigned at the courts of Henry VIII and Charles I, particularly, and who dominated also the English. Since then we have had the 18th century English portrait painters, the Germans who suggested such things as our famous *Washington Crossing the Delaware*, the French Impressionists and the French Modernists, with a final irksome influence by the Russian poster artists and the Mexican revolutionists in our WPA days.

"All these 'isms,' it would seem from indications of the war pictures that are coming in rapidly from many sources, are fading to an almost certain vanishing point.

"American artists, like the British and the Russians, are looking at grim realities and trying to say something honest, heartfelt and strong about them. They are forgetting 'mannerisms,' brushing them aside as annoyances.

"So far, I have seen no overwhelming masterpieces, either on Chicago gallery walls, in illustrated catalogues from out-of-town shows or in numerous photographs that have come to the art desk. But I have spotted much that was not inspired by Picasso or Cézanne.

"The chances are, moreover, that the new inspiration of an art integrity, based on honesty of observation, will carry us so far that after the new European 'isms' become established (to succeed those hopelessly scattered by Hitler) we will be strong enough to resist being too much affected.

"Winslow Homer, our greatest American painter to date, was the product of his Civil War sketches, executed as a youngster on the battlefields. After that experience the European 'isms' (though he became exposed to them, like Inness, Whistler and Sargent) were too trivial to spoil Homer."

Picture Sales in London

In a recent sale at Sotheby's a picture by Vincent van Gogh, *A View in a Park, 1886-7*, with figures in the foreground and a house in the distance on the right, brought \$6,200.



Dreams About Travel: DAVID BURLIUK

David Burliuk, Factual to Fantastic

DAVID BURLIUK has been called by Duncan Phillips, "an importation of strange and unique Asiatic genius. He came to us with a reputation as the father of modernism in Russian art. . . . He defies classification. By turns eclectic and primitive, theoretical and infantile, he is both versatile and unchangeable, a chameleon in reflecting the color of his immediate surroundings but a folk painter fundamentally of persistent provincial integrity."

Burliuk was an active young revolutionist once; he is a poet; he was called "father of Russian Futurism"; and he discovered Mayakovsky, favorite poet of all young Russians. He painted Lenin behind a plow with Tolstoi at the horse's head. This was in 1925 and that canvas, titled *Unconquerable Russia*, is shown in his present exhibition, held at the A. C. A. Gallery, through Jan. 8.

Shown, too, is a 1920 painting, *At the Fountain*, which is the mature man's acknowledgment of youthful dreams. He has redone this painting for the 1944 show: a nude standing at the fountain of youth, perhaps. And if she is virtually as vigorous now as when she first bathed at these waters, so, too, is the spirit of Burliuk. Mellowed and content now, and done with marching in the streets, he still paints with as heavily loaded palette knife, but with humor and heartiness.

Two paintings are called *Good News from the Front*. One is a still life with newspaper and vases of flowers, another is in his "old master" style, a brown glazed interior with figures.

Burliuk's "chameleon" qualities are apparent throughout this exhibition.

The Dreams About Travel, is one of ten paintings in pale glazes and detailed style. New York's 4th Avenue, looking north to Madison Square, is the subject, and everything is in its actual place except the travel bureau, which was moved four blocks to occupy the foreground. Factual to fantastic, Burliuk can record charmingly; then can paint red, blue and yellow Russian horses, or conjure a satyr climbing out of the wrong side of a woodland pool. His exhibition is entertaining and good. Thirty-nine paintings are mainly the work of 1943.—M. R.

"HONEST AMERICAN" J. Reid—1856



"High Low Jack on the Mississippi"
Canvas size 14" x 20"—\$275

Visit our new "Honest American" Painting
Gallery—2nd floor

Harry Shaw Newman
THE OLD PRINT SHOP
150 LEXINGTON AVE. at 30th ST.
ASHLAND 4-3950 Est. 1898

Puma, Pro and Con

FERNANDO PUMA, artist, is exhibiting in his own New York gallery 32 paintings made recently—some on canvas, some on parchment, and some on hollow tile. He paints the sea with tossed about tiny sail boats; the sea with nymphs tossed about; abstractions, fantasies, and the circus. Puma's method of painting is a combination of palette knife and brush used to apply oil paint which has been mixed so thoroughly before application (except in one cadmium yellow abstraction called *Transcursion of Birth*, and certain spontaneous little circus vignettes), that it ends up as low, muddy color that denies the lilt and movement he attempts with his swing style of application.

But the circus has an especially elevating effect on Mr. Puma, literally as well as spiritually, for he sees it from the tent top. And if you can get through the deep water of the first room and arrive at the second, where the circus is in full swing, you will have a fine time. Trapeze artists and cockaded white ponies fly past the small surfaces of rectangular hollow tiles for a fleetingly captured image; a big *Circus Dream* picture pays tribute to the individuality of star performers under the big top by isolating each in arbitrary projection from the floodlighted ring.

Perhaps it is his attitude towards his work that retards Puma's development along the lines indicated by the circus dream and the imaginative, spontaneous little *Miracle Child*. His undeniable gift might flower the more easily if his appraising eye were turned more on his theme than on himself. Here is a sample of Puma, the gallery director, writing of Puma, the artist:

"Eleven years ago, Puma started painting what he calls 'Humanitarian Art,' combining deep sociological understanding with the highest aesthetic values. . . . His range of expression expanded with ever-increasing versatility . . . now he is poetically painting the mystery of the permanent beauty that still survives in the world as power-



Portrait of Spirit: PUMA

fully as his depiction of human tragedy."

Two experts had their say about Puma's painting. Sheldon Cheney said of him, likening him to Ryder and Marin: "Fernando Puma is unbound. He has second sight. There is a golden glow from another world in his idylls. There is the extra dimension of the sea in his marines. It isn't mystery, something indefinite and misty, that he puts into these compositions, but precise musical structure and movement. Fernando Puma is not an old master—shall we say, yet?—but he seems to some lovers of painting to have taken a place, very naturally, among the Creators over there, beyond the Divide."

Edward Alden Jewell, writing in the *New York Times*, made this unusual statement: "I truly believe *Pink Dawn* is one of the worst pictures encountered

in all my gallery experience." Jewell continued, "The artist's head is full of theories which, as expressionistically communicated in paint, leave me puzzled or repelled."

Subsequently, Puma bought space in the *New York Times* on the art page and thanked the critics for their fine reception of his show; then quoted a line each from several writers, all more favorably inclined towards his work than Jewell, and ended the ad with Jewell's damning line. He extended his show two weeks, to Jan. 23.—M. R.

Bronx Artists Guild

THE BRONX ARTISTS GUILD, which has been actively functioning for nearly a quarter of a century, is holding its sixth exhibition at the 8th Street Gallery, New York.

There is no spectacular experimentation in these thirty-odd oils, watercolors and lithographs by twelve artists that run mostly to landscapes. Ernest Sumner, a recent one-man exhibitor at the same gallery, paints the Canadian Rockies bathed in *Morning Light*. In Robert Stan-Tial's *Autumn*, leaves fall into a quiet pond, and his *Birches* are white. Rodman Pearsson pictures the *Smith House, Chilsun, N. Y.*, placed behind a fine stand of corn in the summer, behind a huge snow bank in the winter. John Karpick, president of the Guild, shows a watercolor entitled *In the Distance, Yonkers*—too far in the distance to spoil a nicely composed landscape.

The only foreign note is struck by Angus McNaughton, who served with a Scottish regiment in the last war. His *290 Calais* shows the doughboys of yesteryear with a group of ladies of the evening. Included are some bright Vermont landscapes by David Stewart, a snowscape study in white and silvery greys by Florence Mills, a pleasant watercolor of the Bronx River in the fresh green spring by Marie Silvernagel.

The Guild also holds exhibitions at the Bronx Botanical Gardens, and at the Yonkers Museum.

Helen Appleton Read Directs

Helen Appleton Read, long distinguished as a critic, writer and lecturer in the art field, has joined the staff of Portraits, Inc. as Gallery Director.

Mrs. Read needs no introduction in the art world. She served as art critic of the *Brooklyn Daily Eagle* for fifteen years, was associate art editor of *Vogue* for six years. A frequent contributor to *The Arts*, the old *International Studio* and the *Magazine of Art*, Mrs. Read also has two books to her credit: *Robert Henri in the American Artists Series*, and *Caspar David Friedrich, German Romanticist*.

In 1932-33 Mrs. Read studied German art in German museums on an Oberlander Fellowship, later assembled an exhibition of 400 years of *German Painting* which was shown at various museums throughout this country. In 1939 she made a nationwide survey of government activities in art under a grant received from the Carnegie Corporation.

As gallery director, Mrs. Read fills the place left vacant by Jeanne Duplaix, who has taken a leave of absence from Portraits, Inc., to do war work.

RALSTON **CRAWFORD** PAINTINGS
IN WAR AND IN PEACE
THE DOWNTOWN GALLERY • 43 E. 51 St.

WANTED PAINTINGS

By

COPLEY
INNESS
DELACROIX

FEKE
BLAKELOCK
COROT

SMIBERT
COLE
MILLET

and others of the Barbizon and Hudson River Schools

R. C. Vose Galleries 550 Boylston Street, Boston

Bender Memorial

THE SAN FRANCISCO MUSEUM will exhibit through Jan. 10, the paintings which the late Albert M. Bender purchased and gave to the Museum during the years since its reopening in the Civic Center. This collection of contemporary works, which include oil paintings, sculpture, watercolors, drawings and prints by California and other artists, is presented as a memorial exhibition.

Bender was interested in fostering art development in his own Bay Region and he bought freely both from artists of established reputations and from those hardly past student status—"all who promised to achieve a place of influence in the art life of the community." In the collection there are works also of European and Mexican contemporaries. Bender sometimes acquired only one or two paintings by a single artist, but let his enthusiasm dictate in such matters and as a result, the collection often shows a dozen or so by one man.

As a tribute to Mr. Bender, who died in 1941, his friends have established a small fund to assure the continued life of the Bender Collection. Selection of additions is in the hands of the Museum's Accession Committee, nominated by the director, Dr. Grace L. McCann Morley. Yearly purchases will be made from the fund.

Seven Ages of Physician

The Ciba Pharmaceutical Products, Inc. has bought a series of seven paintings by James Chapin, commemorating the physician as a noble and tireless worker dedicating his life and energy in a selfless sacrifice to the health of man.

Chapin's doctors wear halos in most of these paintings—unless there is a mother who has as devoutly given of herself to form a new child. Then she wears the halo. The "Seven Ages of a Physician" were exhibited at Associated American Artists during December.

I think we can expect to see these paintings reproduced in color like posters, and hung over drug store counters where Ciba products are sold. The laboratories were thinking either of Shakespeare's *Seven Ages of Man*, or of Norman Rockwell's *Four Freedoms*, when they commissioned these sentiments. But they are neither as literarily enlightening as the remarks of the former, nor as captivating, dramatically, as the posters of the latter. Chapin freezes when he paints propaganda. Anyone who has been saved or helped by a doctor has far more feeling in his heart for the medical profession than Chapin has expressed in paint.

Chapin has done painting of note, particularly a series of "The Marvin Family," a northwest New Jersey farm family, for which he became famous a number of years ago. Canvases of the Marvins are owned by the Philips Memorial Gallery, the John Herron Art Institute, the Art Institute of Chicago. A Marvin won for Chapin the Temple Gold Medal of the Pennsylvania Academy early in his career.—M. R.

January 1, 1944



East Wind: WILLIAM THON

Thon of Navy Bought by Swope Gallery

WILLIAM THON's bleak *East Wind*, the painting of snow, bare trees and icy water that excited so much favorable comment in the Artists for Victory exhibition at the Metropolitan Museum, has been bought by the Swope Art Gallery in Terre Haute from the Midtown Galleries.

Thon is primarily a painter of the sea in its mightier and moodier aspects. He knows that formidable element from the Cocos Islands in the Indian Ocean to the coast of Maine, where he painted until he enlisted in the navy a month after Pearl Harbor. Now a boatswain's mate, and doing special work at the Staten Island Navy Yard, the artist goes

back to his studio evenings to continue his painting. On January 17th he will open a one-man show at the Midtown Galleries, which group he joined in the early part of 1943.

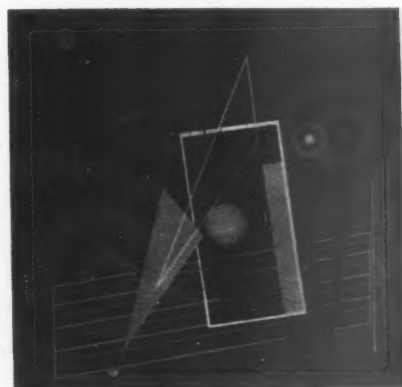
Bywaters Heads Southern League

Jerry Bywaters, director of the Museum of Fine Arts of Dallas, Texas, has been appointed Executive Chairman of the Southern States Art League, it was announced by James Chillman, Jr., president of the League. Mr. Bywaters will have charge of all local arrangements for the 24th annual exhibition, scheduled by the Dallas Museum for May.

m u s e u m

of non-objective paintings

24 east 54th street
new york city
loan exhibition



Rolph Scarlett

Solomon R. Guggenheim Foundation
Open Sundays 12-6 — Daily except Mondays 10-6

Recent Paintings

by

JAMES GUY

January 3 - 16

FERARGIL GALLERIES

63 East 57th Street, New York

"AMERICANA" PAINTINGS

HUDSON RIVER
HISTORICAL SUBJECTS
GENRE
INDIAN SUBJECTS
PORTRAITS

Ask for List of 101 Paintings

CHAPELLIER GALLERY

36 West 57th Street, New York, N. Y.

PAINTINGS By HALTY-DUBÉ

JAN. 3 - JAN. 22

LILIENFELD GALLERY

21 EAST 57th STREET • NEW YORK

THE PORTRAITS BY

EARL KERKAM

January 3-15

BONESTELL GALLERY

18 East 57th Street • New York

WATERCOLORS

OILS

Heler STOTESBURY

January 10 thru 22

MORTON GALLERIES

222 Central Park South • New York City

SCHONEMAN

Fine Paintings of All Schools

SEE US BEFORE YOU BUY
OR SELL PAINTINGS

73 E. 57 GALLERY New York, 22

PAINTINGS by

JESSIE DREW-BEAR

JAN. 3 - JAN. 15

WAKEFIELD GALLERIES

64 East 55th Street New York



ART IN A PENT HOUSE—Above may be seen an interior view of the American Artists Professional League's newly opened art gallery in San Francisco, located in the pent house at 133 Geary Street. Bruce Douglas directs the handsomely appointed gallery run by and for members of the League's California Chapter.

George Bridgman, Famous Teacher, Dies at 79

GEORGE B. BRIDGMAN, for 40 years lecturer (on anatomy) at the Art Students League and writer of textbooks on how to draw the human figure, died on December 16 in New Rochelle Hospital. Bridgman was 79 years old and a resident of Pelham, N. Y.

The devoted teacher spent his life developing a system of constructing the figure by squares and planes, and advocating that art students all learn to draw. "You've got to learn to draw or you can't paint," he told his thousands of students. "I teach you facts. Then you apply them. But without them you can do nothing." His first textbook, *Constructive Anatomy*, was published in 1922 and still sells all over the world. Other standard textbooks are *Bridgman's Life Drawing* and *Bridgman's Book of a Hundred Hands*, the result of two year's study and analysis.

Some will remember the cartoon feature, *The Yellow Kid* that appeared in the *New York World* years ago when Bridgman was an artist and did serious painting. Bridgman made this comic strip for his friend, George Luks, then art editor of the *World*. But with the invention of a scientific system for learning to draw, he abandoned paint-

ing for the contribution he could make to "better art"; and only retired from the teaching staff of the League last September because of ill health. He estimated that he had taught the fundamentals of drawing the human figure to at least 80,000 students. Among these students were: Percy Crosby, Otto Soglow, Eugene Speicher, Alexander Brook, Neysa McMein, McClelland Barclay and the multi-talented John Barrymore.

George Bridgman was born in Bing, County of Monk, Canada, and studied in Paris under Gerome and Boulanger. Surviving, are his wife, Mrs. Helen L. Bridgman; a daughter, Mrs. Jean Blake-man; a son, Edward C. Bridgman, and one sister, Mrs. Louise Milloy of Vancouver.

Scarsdale Art Association Prizes

The Scarsdale Art Association which held its 6th Annual Exhibition last month, announced the following prizes: best portrait in oil, Helen Holt Hawley; best oil other than portrait, Eunice Vibberts; best watercolor, Winifred Kaley; best black and white, Alice Standish Buell. President C. Neil Barney made the War Bond presentations.

E. & A. Silberman Galleries

PAINTINGS—OBJECTS OF ART

32 East 57th Street

New York, N. Y.

BRUMMER GALLERY

110 EAST FIFTY-EIGHTH ST.

NEW YORK

New Year in Ohio

THE BUTLER ART INSTITUTE in Youngstown, Ohio, is holding during January its 9th annual New Year Show of regional paintings. Artists from Ohio, Pennsylvania, Virginia, West Virginia and Indiana, and former residents of these states, are participating in what has grown to be a major exhibition event. Painters of national reputation send to the show, which this year numbers 308 oils and watercolors.

Jurors Arnold Blanch and Gladys Rockmore Davis selected the exhibition from 806 paintings submitted by 342 artists.

First prize for oil painting, \$125 in War Bonds, was won by Libby McSherry of Lexington, Ky. (formerly of Ohio) for her semi-abstract "emotional color harmony" (Blanch's description) titled *Arnold's Still Life*. Second prize of a \$50 War Bond went to Palmer Holmes of Terre Haute for *Gas Works*; third prize of a \$25 War Bond went to Russell Abbott of Akron for *Weather Threatening*, a farm landscape.

First prize among watercolors, a \$100 War Bond, was won by Robert Fabe of Cincinnati, for a gouache, *East Point, Ga.* The Friends of American Art purchased this street scene. Second prize of a \$50 War Bond was awarded to Frank Potocnik of Maple Heights, Ohio, for *Care Banished*, a watercolor of a deserted house; third prize of a \$25 War Bond went to Jack Griffith of Akron, O., for *Bringing Up the Rear*, showing a view of the end of a railroad train.

Narrowing down the radius of residence, other prizes were given to artists living within 25 miles of Youngstown. Among these, Martha McCloskey of East Palestine won a \$25 War Bond given by the Buckeye Art Club for her oil painting, *The Victorians*. Second prize of \$10 in War Stamps went to W. E. Stone of Alliance for his oil, *Depot*; third prize, \$5 in War Stamps, went to Fred Yost of Youngstown for his oil painting, *Circus*.

Three prizes were given to Youngstown artists for watercolors. First, to Alfred Van Auker; second to Fred Yost, third to Roland Schweinsburg. Flowers, also, were rewarded—the Youngstown Garden Forum giving a \$25 War Bond to Emmy P. Stone for an *August Bouquet*, and war stamps to James Yoko for an *Interior*, with flowers. The Eliot O'Hara Award of a \$25 War Bond was voted to Carolin McCreary of Pittsburgh for an oil painting, *Picnic in North Park*.

Among the well-known artists who participated in the Butler Art Institute's New Year Show were: Julien Binford, Isabel Bishop, Clarence Carter, John Steuart Curry, Stephen Etner, Sidney Laufman, Antonio P. Martino, Louise Pershing, Hobson Pittman, Francis Speight, Ivan Le Lorraine Albright, Eliot O'Hara and Andrew Wyeth.



Head of David: EARL KERKAM

Kerkam's Portraits

PORTRAITURE is given a place of dignity in the exhibition Earl Kerkam has opened at the Bonestell Galleries this month. Kerkam is known for his still lifes of inspirational character which depend for their effectiveness upon the expression of mood, and upon the use of color as a stimulating force, rather than a literal description of objects.

He has now done a series of portraits of two natures. There are small panels that admit only the head and shoulders of his subjects, and a series of drawings, using color, which often include the whole figure of a half draped girl who is designated as Bronka, and a few ballet girls.

The heads, most of them men, are half dream, half character sketch. By dream, we do not mean to suggest a subconscious approach; rather to state that Kerkam appears to make of the portrayed, partly what he sees of them and partly what he sees in them. There is *The Wanderer*, a not too closely shaved gentleman hobo (who is perhaps a poet); *David*, underfed, hurt, but in command of himself and his fate; *The Critic*, a handsome man with an appraising eye.

Most interesting among these painted persons is *The Mulatto*. There is something of the quality of the hauntingly splendid Goya *Self Portrait* in this face. But in a photograph we saw of the painting, the likeness was to a Fayum portrait such as was attached to mummies as a record of the living facial appearance of the deceased one. That such dual association could be contained in one little panel, is perhaps some indication of the substance we found in this most interesting show. —M. R.

FREDERICK HAUCKE

RECENT PAINTINGS

January 3 to 29



PERLS
GALLERIES, INC.
32 East 58th St. (at Madison)
New York

WANTED PAINTINGS BY

HOMER - EAKINS - MARTIN

BLAKELOCK - INNESS - RYDER

BABCOCK GALLERIES

CARMINE DALESIO, Director

38 EAST 57th ST.

BRONX ARTISTS' GUILD

January 1-15

8th ST. GALLERY
33 WEST 8th STREET • NEW YORK

ARGENT RECENT PAINTINGS DOROTHY DEYRUP

JAN. 3 thru JAN. 15

42 W. 57 GALLERY N. Y. C.

HOUGHTON CRANFORD SMITH

PAINTINGS JAN. 3-15

PASSEDOIT GALLERY
121 E. 57 ST.

BURLIUK

Through January 8th

A.C.A. GALLERY
63 EAST 57 ST. NEW YORK

P U M A

RECENT OILS

Circus • Marines • Landscapes

Through January 23rd

PENTHOUSE
PUMA 108 West 57 St., N. Y. C.

VALENTINE GALLERY

55 East 57th Street, New York

MODERN PAINTINGS

January 1, 1944

DURAND - RUEL

12 East Fifty-seventh Street
NEW YORK

XIX and XX Century French Paintings

PARIS

37 Avenue de Friedland

ESTABLISHED 1803

NEWHOUSE GALLERIES

Paintings

15 EAST 57 STREET • NEW YORK

ART OF THIS CENTURY

30 West 57th Street

I. RICE PEREIRA

January 4 - 22

ALBERT DUVEEN

XVIIIth and XIXth Century
AMERICAN PAINTING

19 EAST 57 STREET, NEW YORK

PAINTINGS

SCHNEIDER-GABRIEL GALLERIES

69 EAST 57th STREET • NEW YORK

Schultheis Galleries

ESTABLISHED 1888

PAINTINGS

15 MAIDEN LANE, NEW YORK

JACQUES ZUCKER

Jan. 3 thru Jan. 17

Associated American Artists Galleries

711 FIFTH AVENUE

Ex-Libris

DR. HERMAN T. RADIN has given the New York Public Library his collection of more than 3,000 European, British and American bookplates. The Prints Division exhibited examples from this collection in Room 322 of the Library during December, along with letters which give some idea of the correspondence collectors enjoy with each other, and with the artists whose work they seek.

Book plate collecting, Dr. Radin explains in the Library's December *Bulletin*, though less expensive than print collecting, embraces the work of some of the best printmakers of all times. In fact, at one time, bookplates were so avidly sought as examples of the artists who made them, that many remained entirely innocent of contact with the cover of a book. Writes Dr. Radin:

"While undoubtedly many sincere book-lovers ordered beautiful bookplates solely to place in their books, many others, whose libraries may have been akin to the famous imaginary one of Count Fortsas, ordered bookplates primarily for exchange with other collectors. Some of them commissioned as many as 100 exlibris, and many of these were so large that they could have been used only in a library consisting exclusively of folio volumes! To such aberrations does the collecting habit (or mania) sometimes lead."

The earliest known examples of bookplates were made in the last part of the 15th century. The art developed briefly to enlist such great artists as Dürer, Spengler, Cranach, Holbein and the two Behams, then was forgotten again. There was a limited revival in 17th century England and France, and again in the 18th century. From 1860 on, bookplate designing gradually achieved a status as a fairly important branch of the graphic arts; the clientele of socially and publicly prominent figures increased, and even the real book-lover ordered plates from contemporary artists.

Dr. Radin's collection is a full conspectus of the bookplate art of the last 40 or 50 years. It is expected that designers, as well as collectors, will find rich material in this permanent collection to be housed in the Library's Print Room.

Triptychs for Soldiers

The Citizens Committee for the Army and Navy gave a sample showing of altar paintings and sculptures, produced for the armed services under their altar triptychs program, at the Architectural League last fortnight.

The exhibition was formally opened with a dinner on December 16, at which time Miss Hildreth Meiere showed a colored film of the making of a triptych. Thomas J. Watson was master of ceremonies, and Mrs. William Penn Cresson and Captain Edell, Chaplain at the Naval Station in Sampson, N. Y. were among the speakers.

Some 200 of these devotional portable panels have already been produced, and are very much in demand by the different branches of the service for their religious activities.



St. John the Baptist:
GIULIO CAMPAGNOLA (Engraving)

Rosenwald Prints

THE NATIONAL GALLERY OF ART in Washington has put on view the first general exhibition of prints and drawings from the world-famous Lessing J. Rosenwald collection, given to the National Gallery in March of last year. In a cross-section of the 6,500 prints and drawings, selections were made from the 15th century, when printmaking began, to the present time.

A rare exhibit is a 1440 colored woodcut, an *Adoration of the Magi*. Masterpieces by Durer, Campagnola, Rembrandt, Van Dyck and Daumier, whose drawing *Two Horsemen Fighting* is one of the high points of the 19th century section. A large selection of French drawings and prints includes the artists: Delacroix, Gericault, Isabey, Degas, Corot, Gauguin, Cassatt, Lautrec and Redon; and among moderns, are lithographs by the Norwegian, Munch.

Elizabeth Mongan, curator of prints of the Gallery, won high praise from Royal Cortissoz for her work on the illustrated catalog which accompanies the exhibition: "Her scholarly notes are accompanied by perfect plates. . . I wish I could quote her entire page on Mantegna's *Battle of the Sea Gods*. It is a model of what commentary should be, learned but lightly touched."

Of the portion of the collection exhibited, Mr. Cortissoz wrote: "It whets the appetite, suggesting an extraordinary balanced collection. As Mr. Rosenwald says in his foreword: 'Many phases of print collecting contribute to the formation of a well-rounded cabinet.' It is just such a cabinet that this exacting connoisseur has called into being. It is not only of great value in itself but it will serve as an incentive to others to enrich the National Gallery, giving impetus to the development of the print department. Despite Mr. Rosenwald's generosity, there will always be omissions to be repaired. This is in the nature of things unavoidable in the print section of a museum. The curator thereof is always justly insatiable."

The Art Digest

The "Culture Army"

In a previous issue, we have made mention of the care being taken to preserve the art treasures in those countries through which our armies pass to defeat the Nazi horde. The following article explains how such preservation and protection is achieved. We wish to thank the British Information Center for permission to reprint:

Moving up behind the Anglo-American forces as they advance through Italy is a group of officers carrying books, pamphlets and maps instead of guns. They are members of the "Culture Army," and they fight to preserve the art treasures of the countries through which our troops march. This is a joint Anglo-American task, and the officers are selected from experts of both nations. They have to cover a wide field, so that the staff must include classical archeologists, architects, and experts in painting and the fine arts. They are not numerous, since experts in the country itself are utilized as far as possible.

Their three main duties are to prevent damage by Allied armies, to conserve monuments unavoidably damaged, and to recover and safeguard cultural objects so that they may be returned to their rightful owners.

No force, however well disciplined, can, in the midst of fighting, be expected to respect ancient monuments without guidance, so that culture officers distribute handbooks and leaflets to the advancing troops, pointing out

things of historical value, and lecturing whenever possible. The inevitable souvenir hunter must be dealt with. Then there are the local hooligans whom the fighting brings out at night with the object of looting damaged buildings, and hungry Italians attempting to barter some artistic treasure against British or American army rations.

The culture experts must also investigate looting and destruction by the retreating enemy, and, if necessary, clear the name of our forces if enemy propaganda accuses them of stealing. Throughout the Allied occupied territory, the purchase or removal of art works is sternly prohibited. No single cultural object has been taken from any place we occupy. When cultural buildings are unavoidably damaged, local labor is recruited to do enough repair to make the buildings safe. This is mainly paid for by local inhabitants. The Culture Army cooperates closely with the Italian civil authorities. This means that the officers must have a profound knowledge of the Italian language and idiosyncracies in order to avoid misunderstanding.

The British War Office Fine Arts Section says that the Culture Army is recruited from men already serving and from volunteers from art galleries, museums, and national institutions. "Art has a very special place in the war," said a War Office official. "We don't want unnecessary destruction, for if nations realize we are not vandals they will be more kindly disposed towards us and ease our advance to victory."

H. C. Smith Debut

HOUGHTON CRANFORD SMITH lived in Chile for many years, studied painting at the University of Kansas, and is now having his first one-man show (until Jan. 15) at the Passadoit Gallery. The paintings were made in Guatemala, New Mexico, New England, and France, and several figures were conjured out of the imagination, if not part of the folk lore he gathered.

Smith's paintings appear made of crepe. Not mourners' crepe, but textured like that brand of silk by a short-stroke application of pigment laid on precisely and untiringly all over the canvas. His earthy colors might have been ground from the clay of the hills of the Indian countries, and from shales and slates and whatever else gives clear fine greys.

Some of his decorative arrangements would be suitable if used as panels in a paneled restaurant—say, of a cruiser that plies between the ports he paints. They are pleasant, tasteful, perfectly ordered, properly undisturbing. But there are several paintings which must be considered as examples of interesting abstract art. Such are the *Waterfall*, a symphony in greys; *Behind the Wharf*, boats on a French dock; *Church, Ranchos de Taos*, made of golden brown clay, fine grey sky, white puffs of clouds, and a slender white graveyard cross.

There is Ozenfant influence in these paintings, both as to texture and in the conventions used to describe occasional figures.—M. R.

DUVEEN BROTHERS, Inc.

MASTERPIECES
OF
PAINTING
SCULPTURE
PORCELAIN
FURNITURE
TAPESTRIES

GOTHIC · RENAISSANCE
EIGHTEENTH CENTURY

New York • 720 Fifth Avenue

ANTIQUE, ART & BOOK AUCTIONS

IN THE MOST CENTRALLY LO-
CATED SECTION OF NEW YORK

IF YOU CONTEMPLATE
AN AUCTION OR IF YOU
DESIRE VALUATION

write us for terms and details. We
maintain a department exclusively
for appraisals and inventories. In-
quiries respectfully solicited.

**PLAZA ART GALLERIES
INC.**

9-11-13 East 59th St., New York, N. Y.

AUCTIONEERS:

Messrs: W. H. O'Reilly, E. P. O'Reilly, Jr.

*The House of
H. Heydenryk, Jr.*

Makers of Fine Frames

65 West 56th Street
New York City
Columbus 3-5094

MODERN FRAMES OF
DISTINCTION

AUTHENTIC ANTIQUE
REPRODUCTIONS
Catalogue Available

**TRIAL OFFER \$1
NEXT 8 ISSUES**

----- ORDER NOW -----

The Art Digest,
116 East 59th Street,
New York, N. Y.

Please enter my order for your
TRIAL OFFER, 8 issues, for which
I enclose \$1.00.

Name

Street

City State



*The Merry Lute Player: FRANS HALS
In the John R. Thompson Sale*

Thompson Collection on Sale at Parke-Bernet

IT WAS the wish of the late Charles C. Kalbfleisch that his unusual library be designated by the title, *The Arts of the Book*, and it is under that name that his collection of manuscripts, incunabula, early printed books, Greek and Latin classics are to be auctioned on January 10 and 11, afternoons and evenings, at the Parke-Bernet Galleries in New York.

Among the most interesting items are a number of books bearing the sign of the Anchor and Dolphin by the Renaissance scholar and publisher, Aldus, who invented the Italic font. There is a first edition of the Aldine Bible, volumes of Aristotle, Plato and Demosthenes from this 15th century press. Ratdolt, who used the first decorative title page, Nicholas Jenson, and many other great type designers and typographers, are also represented.

A small, but important collection of paintings from the estate of the late Chicago chain restaurant owner, John R. Thompson, will be sold at these galleries on Saturday afternoon, January 15.

Mr. Thompson must not have seen a great deal of his *Merry Lute Player*, by Frans Hals, which he purchased from Duveen Brothers in 1924, for he generously loaned it to every important exhibition in this country, in London and in Holland, from 1925 to 1942. It is recorded and illustrated in a dozen books, and is the most notable painting

by Hals to be offered at public auction in many years. Other works by old masters include *Madonna and Child with Saints* by Francesco Raibolini, painted for Cardinal Riario in 1506, and in the Vatican collection for over 200 years; *Madonna and Child* by Pinturicchio and *Virgin and Child with the Infant St. John* by Perugino, both formerly in the collection of the King of Saxony.

Sir Henry Raeburn's full-length portrait of Miss Eleanor Margaret Gibson-Carmichael was previously in the collection of Sir Thomas David Gibson-Carmichael, Bart., 1st Baron Carmichael of Skirling. Hoppner's portrait of *The Hon. Leicester Stanhope, afterwards 5th Earl of Harrington*, as a Child was formerly in the collection of Lord Henry Fitzgerald. Four French canvases by Pater and Lancret were once in the George J. Gould collection.

In addition to the paintings, there is a Brussels Gothic tapestry, *Meeting of Charles VIII and Anne of Brittany*, which once hung in the Royal Chateau of Mehun-sur-Yevre, Bourges, France; a 16th century northwest Persian medallion carpet, formerly in the Gould collection; and a small collection of *famille rose* porcelains, two of which were once in the J. Pierpont Morgan collection.

The exhibition of the Thompson collection will begin on January 8 and continue weekdays from 9 to 5:30 until the sale date.

The Art Digest

Variety at Kende

A WIDE VARIETY of items from a wide variety of sources will come up for auction at the Kende Galleries at Gimbel Brothers on Tuesday and Wednesday afternoons, January 7 and 8.

Watercolors and oil paintings come from Dutch, Flemish, French, English and Russian schools; include paintings by Gerome, Delacroix, and Coypel's *Sleeping Venus*. A MacMonnies *Bacchante*, and English stipple engravings, etchings and prints, will also be up for sale.

The porcelain section is composed of Lowestoft, Chelsea, Viennese sets, with one Meissen demi-tasse service. A collection of Russian enamels includes vodka cups, spoons with variously shaped handles, bowls, pitchers and a liqueur set, executed in brilliant shades of red, gold and blue.

Shirvan, Khilin and Kouba oriental rugs; Flemish and Brussels tapestries, as well as mink and ermine coats, lend richness to this sale.

These wares will be on exhibition from January 3 to date of sale.

Auction Calendar

January 6, 7 and 8. Thursday, Friday and Saturday afternoons. Parke-Bernet Galleries: from J. P. Morgan collection: French 18th century porcelains. Bibelots including three 18th Century *nécessaires*. Chelsea porcelain scent bottles 1745-70. English mezzotint, stipple and line engravings. French Louis XV furniture. English and American furniture. Chinese twelve-fold coromandel lacquer screen. Chinese porcelain and semi-precious mineral carvings. Exhibition from December 30.

January 7 and 8. Friday and Saturday afternoons. Kende Galleries at Gimbel Brothers: from various sources to settle several estates. Furniture and Decorations. Russian Imperial enamel's, bronzes, porcelains, glass. Oil paintings, watercolors, etchings. Oriental rugs, textiles, furs. Exhibition from January 3.

January 10 and 11. Monday and Tuesday afternoons and evenings. Parke-Bernet Galleries: library of Charles C. Ka'bfeisch: Manuscripts. Early printed books. Bibles. Books of Prayer. Service books. Greek and Latin classics. Later literature, English and foreign. Exhibition from December 30.

January 12, 13 and 14. Wednesday, Thursday and Friday afternoons. Parke-Bernet Galleries: from the estate of the late Mrs. Samuel T. Peters, Part II: Chinese porcelains and pottery. Books on Chinese art. Exhibition from January 6.

January 15. Saturday afternoon. Parke-Bernet Galleries: from the estate of the late John R. Thompson: paintings, including Franz Hals' *The Merry Lute Player*; *The Hon. Leicester Stanhope as a Child* by Hoppner; *Miss Eleanor Margaret Gibson-Carmichael* by Raeburn; *The Virgin of the Columbine* by Luini; *Madonna and Child* by Pinturicchio. Art properties include Persian palace carpet; a Gothic Brussels tapestry. Exhibition from January 8.

The Auction Mart

Etchings

Rembrandt: <i>Three Trees</i> (P-B, Nichols et al) Wm. V. C. Ruxton	\$4,000
Rembrandt: <i>Beggars at the Door of a House</i> (P-B, Nichols et al) Arthur H. Harlow, Inc.	1,650
Sir David Young Cameron: <i>Ben Ledi</i> (P-B, Nichols et al) Private Collector	725
Sir David Young Cameron: <i>L'Abide de Notre Dame de Paris</i> (P-B, Nichols et al) Charles Sessler	700
Rembrandt: <i>Clump of Trees with Vista</i> (P-B, Nichols et al) Kennedy and Co.	575

Sculpture

Stone Statuette of Buddha, XI Century (P-B, McFadden et al) H. E. Russell, Jr., Agent	\$1,500
9 Early Gothic Statuettes (P-B, Eastern Educational Institution) Jacques Helft & Co.	1,100
2 Flemish Carved Demi-Figures (P-B, Eastern Educational Institution) Jacques Helft & Co.	550

January 1, 1944



Sunday Afternoon: NURA

Age of Innocence

NURA'S DREAM CHILDREN, on exhibition last fortnight at the Bonestell Gallery, were surely playmates of Pandora and Epimetheus, before Pandora's curiosity served to loose a flock of troubles from that treacherous box. They inhabit a world without guile, swords or helmets, full of innocent truth and happiness.

Three children and their dog spend *Summer* on a little island Arcady all their own. Another three young *Lilies of the Field* sleep peacefully dreaming of Elysium. The *Lion and Lamb* lie down together, and the *Happy Cat* looks almost as naive as the limp kitten she carries in her mouth. A baby is *Falling Asleep* in the deep, rocked in a cozy cockle-shell. There are artless moonlit faces and winged dogs painted in wonderful dream evoking colors.

Nura is getting further and further away from direct representation in her canvases. *Patience* verges on the abstract, and most of her backgrounds tend to create a mood rather than reality. Few artists have painted the state of childhood with as much tenderness, charm and beauty.—J. G.

John Wolcott Elected

John G. Wolcott, artist and educator, has been elected president of the Lowell (Massachusetts) Art Association, headquarters Whistler's Birthplace, a local museum and art gallery combination. Mr. Wolcott, before the directors' meeting in December accorded him the honor, had been 2nd vice-president of the Association.

John Wolcott is known to his friends as the true identity of one Fra Angelo Bomberto, which *nom de plume* he has adopted for humorous and satirical articles on art. He is a member of the national executive committee of the American Artists Professional League, and author of magazine articles on education. He painted a mural for the Park Square building in Boston, and he has painted numerous portraits and done cartooning.

PARKE-BERNET GALLERIES • Inc

30 EAST 57th STREET
NEW YORK CITY



Public Auction Sale
January 15 at 2

The John R.
THOMPSON

Collection of

NOTABLE
PAINTINGS

Including

FRANS HALS'

The Merry Lute Player

AND OTHER DISTINGUISHED
WORKS INCLUDING

Miss Eleanor Margaret
Gibson-Carmichael
RAEBURN

Madonna and Child
PINTURICCHIO

Madonna and Child
with Saints
IL FRANCAIA

The Virgin and Child with
the Infant S. John
PERUGINO

The Hon. Leicester Stanhope,
Afterwards 5th Earl of
Harrington as a Child
HOPPNER

The Virgin of The Columbine
LUINI

And Other Art Properties

ON EXHIBITION FROM
JANUARY 8

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Albany, N. Y.

AMERICAN DRAWING ANNUAL, IV, "DRAWING AND THE ARMED FORCES." Feb. 16-Mar. 12. Albany Institute of History and Art. Open to men and women in the armed services. No portraits. Jury. Work due Feb. 4. For further information address: John Davis Hatch, Jr., Director, Albany Institute of History and Art, Albany, N. Y.

Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR SHOW. Mar. 1-21, at Edwin Watts Chubb Gallery. For residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania, Kentucky. Jury. Prizes. Work due Feb. 14-25. For entry blanks and further information address: Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, Ohio.

Hartford, Conn.

HARTFORD SOCIETY OF WOMEN PAINTERS 16TH ANNUAL EXHIBITION. Jan. 29-Feb. 20. Morgan Memorial. Open to artists living within 25 miles of Hartford who have not previously exhibited in that city. Media: oil, watercolor, pastel, sculpture, black and white. Jury. Fee: Non-members \$2.00. Cash prizes. Work due unboxed Jan. 22. For further information address: Muriel Alvord, Secy., 1033 Prospect Ave., Hartford, Conn.

Jackson, Miss.

MISSISSIPPI ART ASSOCIATION ANNUAL OF OIL PAINTINGS. Feb. 1-23. Municipal Art Gallery. Open to all artists. \$50 War Bond prize. Entry fee of \$1.00 for non-members. Work due Jan. 20. For further information write Mrs. L. Van Zant, 1601 Robinson, Jackson 26, Miss.

MISSISSIPPI ART ASSOCIATION 3RD NATIONAL WATERCOLOR EXHIBITION. Apr. 1-30. Municipal Art Gallery. Open to all artists. Media: watercolor, gouache, tempera, drawing. Jury. Prize \$50 War Bond. Work due Mar. 20. For information address Mrs. L. Van Zant, 1601 Robinson, Jackson 26, Miss.

Lowell, Mass.

ALL YEAR ROUND EXHIBITION, Whistler's Birthplace (An Art Museum). Open to all professional artists. Media: All. Fee: \$1.50 per picture. Jury. Single pictures are eligible. For information write John G. Wolcott, director, Whistler House, 236 Fairmount St., Lowell, Mass.

New York, N. Y.

M. GRUMBACHER MEMORIAL AWARDS, in the Oil Painting Division of the Scholastic Art Award for 1943-44. Open to students 7-12 grades. Media: all. Cash prizes. For information write: M. Grumbacher, 470 West 34th Street, New York 1, N. Y.

77TH ANNUAL EXHIBITION OF THE AMERICAN WATERCOLOR SOCIETY. Feb. 11-Mar. 1. National Academy Galleries. Open to all artists. Fee of \$5.00 for non-members. Jury. Cash prizes, silver medal. Work due Feb. 3. For further information address: Harry De Maine, Secretary, 1083 Fifth Ave., New York, N. Y.

NATIONAL ACADEMY 118TH ANNUAL, PAINTING AND SCULPTURE. Mar. 28-Apr. 25. National Academy Galleries. Open to all artists. Jury of selection meets Mar. 9, 10. Prizes. Work due Mar. 6, 7. For entry blanks and further information address: Secretary, National Academy of Design, 1083 Fifth Ave., New York, N. Y.

NATIONAL ACADEMY 118TH ANNUAL, GRAPHIC ARTS & ARCHITECTURE. May 29-June 15. National Academy Galleries. Open to all artists. Jury. Prizes. Entry cards due Apr. 3; work due Apr. 10. For further information address: Secretary, National Academy of Design, 1083 Fifth Ave., New York, N. Y.

AUDUBON ARTISTS GROUP 3RD ANNUAL. Feb. 15-29. Norllyst Gallery. Open to all artists. All media. Fee \$3.00. Prizes. Jury. For further information address Michael Engel, Exhibition Chairman, 470 West 34th, New York, N. Y.

Norfolk, Va.

SECOND ANNUAL OF CONTEMPORARY VIRGINIA OIL AND WATERCOLOR PAINTINGS. Feb. 6-Feb. 27, 1944. Irene Leache Memorial, Museum of Arts and Sciences. Open to artists born, temporarily located or resident in Virginia. Media: oil or watercolor. Jury. Prizes. Entry cards due: Jan. 17; Work due: Feb. 1. For information address: Mrs. F. W. Curd, 724 Boissevain Avenue, Norfolk 7, Va.

Parkersburg, W. Va.

6TH ANNUAL REGIONAL SHOW. Apr. 2-May 27. Fine Arts Center. Open to residents and former residents of West Virginia, Ohio, Pennsylvania, Virginia. Media: oil, watercolor. Jury. Prizes. Entry cards and work due Mar. 20, 1944.

Providence, R. I.

5TH ANNUAL EXHIBITION OF CONTEMPORARY RHODE ISLAND ART. Apr. 2-30. Museum of Art. Open to residents of state. Media: oil, drawing, watercolor, pastel, print, sculpture. Jury. Entry cards and work due Mar. 15, 1944. For further information address: Gordon Washburn, Director, Museum of Art, Rhode Island School of Design.

Santa Cruz, Calif.

15TH ANNUAL STATE-WIDE ART EXHIBITION OF SANTA CRUZ. Jan. 30-Feb. 13. Civic Auditorium. Open to Cal-

ifornians or artists painting in California now. Media: watercolor, oil, pastel. Prizes. Jury. For further information address Margaret E. Rogers, 99 "B" Pilkington Avenue, Santa Cruz, Calif.

Seattle, Wash.

NORTHWEST PRINTMAKERS SIXTEENTH INTERNATIONAL EXHIBITION. March 8 to April 2, 1944. Seattle Art Museum. Open to all artists. All print media. Fee \$1.00. Jury. Entry cards due Feb. 23; entries Feb. 28. Purchase prizes. Entry cards from R. C. Lee, Secy., 534 East 80th, Seattle 5, Wash.

Utica, N. Y.

7TH ANNUAL LOCAL ARTISTS EXHIBITION. Feb. 6-28. At the Munson-Williams-Proctor Institute. Open to artists living within 100 miles of Utica. Media: all. No jury. Entry cards due Jan. 15; work, Jan. 22. For further information address: Joseph Trovato, Assistant Director, 318 Genesee St., Utica, N. Y.

Washington, D. C.

11TH ANNUAL EXHIBITION OF THE SOCIETY OF MINIATURE PAINTERS, SCULPTORS AND GRAVERS OF WASHINGTON, D. C. Feb. 26-Mar. 23. Corcoran Gallery of Art. Media: all; work not to exceed 10" x 8" or its equivalent in size. Jury. Fee \$1.00. Work due Feb. 21. Further information available from: Mary Elizabeth King, Secretary, 1518 28th St. N.W., Washington, D. C.

48TH ANNUAL EXHIBITION OF THE WASHINGTON WATERCOLOR CLUB. February 6-24, 1944, at the Corcoran Gallery of Art. Open to all artists. Fee to non-members, \$1.00. Jury. Media: watercolor, pastel, print, drawing. \$100 in prizes. Entry cards due January 24; entries, January 28. For further information write Marguerite True, Secretary, 2015 Eye Street, N.W., Washington (6), D. C.

San Diego Acquisitions

[Continued from page 13]

urchins 'doing sums' on a blackboard, is set down with a technical authority and social sympathy that links Rosenthal's chirography with Forain's."

Karl Zerbe's encaustic painting, *Marion Square*, was purchased from the Downtown Gallery at the same time. The writer of the above, describes Zerbe's painting in this way: "*Marion Square*, even though an unpeopled public square, is an arresting drama. The architectural form has something more than verity: The leaning spire is a poignant cry of the spirit. The deep turquoise of the moonlit plaza after rain is certainly the condensation of a thousand nights of the ecstatic contemplation of the renewal inherent in suffering."

Third acquisition is Charles Reiffel's *Early Morning, Nogales, Arizona*. This canvas was presented to the Gallery by friends of the artist as a proper memorial to the painter and for its obvious high value as "a splendid record of the era the picture celebrates." Alfred R. Mitchell headed the committee of 50 that raised the necessary purchase price. Reiffel was one of California's most honored and popular landscape painters of the traditional school.

Sugar vs. Vinegar

[Continued from page 13]

attribute to one's own generation "artistic emancipation" is typical of a juvenile attitude. It is an age-old error to suspect that one's grandfathers were dopes—as far as artistic discrimination is concerned, that they were uninitiated in high-aesthetics, and that their taste was obnoxious. The truth remains that our grandfathers liked their art sweet; the grandsons like theirs sour. The dish did not change a bit, it is merely the seasoning which changes in time.

—FREDERIC TAUBES, *New York.*



WEBER

FINE ARTISTS' COLORS

- Oil - Water
- Tempera - Pastel
- Aqua Pastel
- Waterproof
- Drawing Inks

... for Every
Purpose of the
FINE ARTS

F. WEBER CO.

Manufacturing Artists' Colormen, Since 1853

PHILADELPHIA, P.A. ST. LOUIS, MO. BALTIMORE, MD.

Patronize Your Nearest Weber Dealer

Kiln-Made Art

WHEN the Brooklyn Museum opens on January 19th its permanent gallery of American ceramics, the public will have access to the most comprehensive collection of American kiln-made art ever placed on view in one place.

The survey of American ceramics begins with the 17th century, follows the development in Pennsylvania and the Shenandoah Valley (a large portion of which comes to the Museum from Mr. Burford Lorimer's collection), and goes on to present-day ceramics from the Rookwood Studios of Los Angeles, and other potteries. Arthur Clement, who recently gave his collection to the Museum, has prepared a fully illustrated handbook to accompany the exhibition. The new information concerning American ceramics, contained in this book, was gathered by Mr. Clement during several years' exploration of early pottery sites and contemporary documents.

Divisions in the exhibition are by wares. The redware section contains fragments excavated at Jamestown, Va., and from later Massachusetts potteries. Eastern Pennsylvania provides Sgraffito and slipware, notable pieces being a pair of signed David Spinner plates and one decorated by Georg Hubener in 1792.

Stoneware of the 18th century comes from South Amboy, N. J., and from Greenwich, Conn.; moulded wares, from New Jersey, Baltimore, and East Liverpool, Ohio. Porcelains are by Smith, Fife & Co., the Union Porcelain Works, who created the Century Vase for the

Centennial Exhibition; and examples by Charles Cartledge of Brooklyn.

Roof tiles, and a Moravian stove tile from Bethlehem, Pa., are other unusual items in the assemblage of this fine collection, credit for arrangement of which goes to the collector, Arthur Clements, who is a member of the Museum's Governing Committee, and John Graham II, curator of Decorative Arts.

"Index" Reproductions

With the issuance of a portfolio of 20 color plates of Pennsylvania German designs, as they actually appear on dower chests, earthenware plates, fracturs and mugs, the Metropolitan Museum has but barely tapped the vast store of material covered by the WPA Index of American Design in paintings made from all manner of objects and decoration of early American craft and design.

This is a beautiful group of plates, reproduced by the silk-screen process and accurate in color and character. For designers' and decorators' use, they are invaluable as authentic source material; for home use, some will frame nicely for decorative spots on the wall, and any of them can be traced and transferred to chests and furniture if a homemaker is the least bit handy with brush and paints.

The portfolio comes attractively bound, each plate mounted on stiff board, bearing documentation on the reverse side. They were prepared by Benjamin Knotts, supervisor of the Index, and sell through the Metropolitan Museum for \$4.50.

American Group

TOO LATE for mention in the Christmas columns, but still worth careful consideration in the disposition of that Christmas check, comes news from the Marquie Gallery of a tastefully chosen group of American paintings, prints and sculpture, priced from \$7.50 to \$150.

We found two small oils by Louis Ribak and Jean Liberte moonlit and mysterious; two sizable but delicate watercolor heads by George Constant and Chris Ritter, the latter of which is practically a gift at \$40. Milton Avery's *White Horse* munches the tenderest new green shoots of spring in a landscape suffused with gentle light. Ronnie Elliott's sad-eyed maiden who lost her shoes and shirt in her *Experience*, plucks her way, Eliza-like, across foot-sized islands. Frances Pratt contributes a charming, fresh, watercolor impression of *The Brook*; Lyder Frederickson's *Ill at Ease* youngster is all legs that don't quite know where to go. Joseph Kaplan's *Wrecked Wharf* is romantic in mood, dark and brooding in color. Sol Wilson contributes one of his characteristically handsome landscapes in which two lonely figures lumber down a lane.

Some of the thirty-odd artists showing are little known and seldom seen, and techniques are as varied as the media represented, but almost without exception these small to medium sized works would add interest and joy to living as well as to living room walls. The exhibition will continue through January 15.

THE ARTIST goes to WAR

ARTIST'S
Colours and
Materials

**WINSOR &
NEWTON** Inc.

31 UNION SQUARE WEST
NEW YORK CITY

THE HUGHES OWENS CO., Ltd. Montreal, Ottawa, Toronto, Winnipeg CANADIAN AGENTS



PORTRAIT and STILL LIFE

DAY - EVENING - SATURDAY CLASSES

INDIVIDUAL INSTRUCTION
LARGE SKYLIGHT STUDIOS

- GEORGE ELMER BROWNE
- NAN GREACEN
- LORAN WILFORD
- FRANK STANLEY HERRING

Schedule on Request

GRAND CENTRAL SCHOOL OF ART

Grand Central Terminal, 7021, New York City

CORCORAN SCHOOL OF ART WASHINGTON, D. C.

One of America's Finest Art Schools
teaching

DRAWING — PAINTING — COMPOSITION — SCULPTURE — LANDSCAPE

Because of Endowment No Yearly Tuition.
Only an Entrance Fee of \$25.00

Write for Catalogue B.



CALIFORNIA COLLEGE OF ARTS AND CRAFTS

State Accredited

Fine and Applied Arts and Art
Teacher Training. Excellent faculty. Degrees granted.

FALL TERM IN SESSION

Write F. H. Meyer, President, for Catalog
Broadway at College • Oakland • California



MARYLAND INSTITUTE

1825 - BALTIMORE - 1944

Courses in Fine Arts, Teacher Training, Crafts,
Advertising and Costume Design, Interior Decoration,
Stage Craft, etc. Catalogs on request.

Art Academy of Cincinnati

DRAWING
PAINTING
SCULPTURE
PORTRAITURE

PHOTOGRAPHY
GRAPHIC ARTS
COMMERCIAL ART
HISTORY OF ART

Write for Catalog

Winter term: September 13, 1943 to May 26, 1944

Walter H. Siple, Director, Cincinnati, O.



JOHN HERRON ART INSTITUTE SCHOOL OF FINE ARTS

Painting, Sculpture, Commercial
Art, Teachers' Training
Illustrated Catalog on request.

Donald M. Mattison, Director
Indianapolis, Indiana.

Copr. No. 831
C. F. Jennewein

PAINT IN FLORIDA this WINTER
THE

Farnsworth

WINTER ART CLASSES
SARASOTA, FLORIDA
DEC. 1ST to MAY 1ST

Portrait, Still Life, Landscape—Write for Circular

Wayman Adams

PORTRAIT PAINTING

BESSIE POTTER VONNOH

SCULPTURE

Annual Summer Classes, June Through September
Ellenbethown, New York In the Adirondacks

Review of the Year

[Continued from page 3]

poorer because Chancellor Chase of New York University decided that he needed the space for books, tossed out the A. E. Gallatin collection of modern art. Director Fiske Kimball of the Philadelphia Museum was quick to give it a permanent home.

Most sensational auction of the year was the dispersal of the Frank Crowninshield collection. While the value of the objects was not high, association interest contributed to exceptional prices. The Parke-Bernet Galleries ended their 1942-43 auction season with a gross total of \$3,611,847, the second highest total in the past ten years. At Gimbel Brothers, the sales of art property amounted to \$44,225,000, the second highest total in the three years the store has been selling art. This gross figure includes sales in the Kende Galleries auction department, the Jay Gould Mansion, and non-auction sales on the Fifth Floor at Gimbel's (including Hearst items).

With the Federal Government out of the mural field for the duration, private enterprise tried in a minor way to take up the slack. Most important of these was the \$4,500 competition for a mural for the Springfield Art Museum, won by a soldier, Private Sante Graziani of Camp Robinson, Arkansas. Several cases of whitewash being applied to unwanted W. P. A. murals came into the news, among them: Emerson Burkhart's mural in Columbus (Ohio) and Rudolph Weisenborn's decoration in Chicago. Protests by artists failed to impress the determined laymen.

Works of art by contemporaries too numerous to mention here entered American museums during 1943, indicating a healthy trend toward honoring the present along with the past. In the old master market the Joslyn Memorial in Omaha was the most active, acquiring Goya's *Marquesa de Fontana*, Manet's *Palmiers a Bordighera*, Joos van Cleve's *Portrait of a Young Man* and Mary Cassatt's *Woman Reading*.

Murillo's *Virgin and Child* entered the Metropolitan. The Cleveland Museum acquired Goya's *Don Juan Antonio Cuervo* and Renoir's *Mlle. Romaine Lacaux*. To the Carnegie Institute's permanent collection went Ryder's *Noli Me Tangere*. The Chicago Art Institute obtained Homer's *Croquet Scene*, Manet's *Still Life With Carp* and William Harnett's *Just Dessert*, while the Boston Museum purchased a portrait of an *Unknown Gentleman* by Titian. St. Louis bought Holbein the

Younger's *Lady Gudeford*, and Worcester took Pater's *The Dance*. The Museum of Modern Art's most notable buy was Peter Blume's *Eternal City*.

Death removed several leading figures during the year. Edward Bruce, artist and friend of artists, founder of the Treasury Department's Section of Fine Art, died at the age of 63, in Hollywood, Fla. Marsden Hartley died unexpectedly in Maine, aged 66. Ann Brockman, romantic painter, died at the tragic age of 43. Richard E. Miller, figure painter of Provincetown, and Henry B. Snell, painter and teacher of New Hope, passed on at veteran ages. Death took Joseph E. Widener, 71, almost on the anniversary of the gift of his collection to the National Gallery. Mrs. Frank Granger Logan, Chicago art patron and founder of the Sanity in Art Movement, died at 81. War claimed at least four artists. McClelland Barclay, attached to the Navy, was lost in action in the South Pacific. Tom La Farge, of the Navy, was killed in the Atlantic. Capt. Harry Poole Camden, sculptor, died in an Army camp. Killed in an air crash in India was Lucien Labaudt, *Life* war artist.

Last year I went out on the proverbial limb by naming my list of ten "best" contemporary American artworks exhibited during the year. Nothing very drastic resulted, so here are my nominations for 1943:

Hotel Lobby by Edward Hopper, *Sea Gulls* by William Thon, *I Am Glad I Came Back* by George Grosz, *Alabama Evening* by Revington Arthur, *The Mirror* by Karl Zerbe, *Three Girls at Patzcuaro* by Doris Rosenthal, *End of Summer* by Gladys Rockmore Davis, *The Bridge* by Louis Guglielmi, *Next of Kin* by Fletcher Martin and Jose de Creeft's *Head of Rachmaninoff* (lead).

At which point I would like to leave you with the reminder that art critics have been known to be as consistently wrong as our radio commentators.

—PEYTON BOSWELL, JR.

W. Frank Purdy Dead

W. Frank Purdy died at New Canaan, Conn., on December 23, at the age of 85. He was born in New York and in the capacity of an officer of the Gorham Company for 35 years, he fostered the work of American sculptors, among them Harriet Frishmuth and Anna Vaughn Hyatt.

Mr. Purdy started the sculpture department of the Grand Central Galleries and was director of the Solon Borglum school. He was a noted lecturer on sculpture and was once director of the Ferargil Galleries.

THE KANSAS CITY ART INSTITUTE

Professional courses in the Fine and Applied Arts.
War Production Training Courses. Post War Design
Courses. Write for information—College credits
transferable.

4407 Warwick Blvd. Kansas City, Mo. 2

Water Colour

— INSTRUCTION

by John Chetcuti

43 W. 55 St., N.Y.C. • Circle 7-5942

THE SCHOOL OF THE WORCESTER ART MUSEUM

HERBERT BARNETT

CATALOGUE ON REQUEST — ADDRESS: 55 SALISBURY STREET, WORCESTER, MASSACHUSETTS

EARN MONEY PAINTING PORTRAITS



• No previous training or talent necessary. Unique Stuart System teaches you, by mail, in 10 simple, easy-to-follow lessons, to make excellent charcoal and oil likenesses. Detailed guidance for your every step. Send for free book today.

STUART STUDIOS, Room 51
121 Monument Circle Indianapolis, Ind.

Please send me free book and outline of lessons.

Name _____

Street _____

City _____ State _____

THE REFRESHMENT OF CREATION

in modern painting, drawing and modeling. Participation in our great modern renaissance as a folk or professional artist. Revitalized art teaching. The excitement of emotional design. Art as therapy. Applications to things of use. All brought to your home in

courses by mail.

RALPH M. PEARSON

Author: The New Art Education (Harpers).
Experiencing American Pictures (Harpers).
Bulletins on request.

DESIGN WORKSHOP . . . Nyack, N. Y.

WARD MOUNT

New Jersey State Teachers College
Jersey City

COURSES IN OIL PAINTING AND SCULPTURE

College Credits

Private and Class Instruction in Studio

Fall Classes Studio: 74 Sherman Place
Register Now Journal Sq. 2-2629

RHODE ISLAND SCHOOL OF DESIGN

• Confers B.F.A. and B.S. One of the country's outstanding art education centers. Fashion and interior design. Mechanical, industrial, advertising design; fine and applied arts; textile engineering, mfg. design. Cond. Catalog. 18 College St., Providence 3, R. I.

RINGLING School of Art

Study Painting, Illustration, Commercial Art, Fashion Arts, Interior Decoration in sunny Florida. Faculty of outstanding artists. Use Ringling Circus and Ringling Museum. Outdoor classes all winter. Dormitories. Unbelievably low cost. Write for catalog & folder "In Florida Sunshine."

Address: V. A. Klimbrough, Pres.

Sarasota, FLORIDA

WILLIAM FISHER PAINTING and DRAWING

INSTRUCTION FOR BEGINNERS AND ADVANCED STUDENTS
LANDSCAPE — STILL LIFE — FIGURE — LIFE

8th STREET ART SCHOOL
33 W. 8 St., N. Y. C. GRamercy 5-7159

OZENFANT

school of fine arts
"the school of modern art"
208 E. 20th, New York
Mr. Ozenfant teaching daily

MAUD LA CHARME

OIL PAINTING—DRAWING
INDIVIDUAL INSTRUCTION
2 WEST 67th STREET, NEW YORK
Studio 6D

Art Education, Post War

Not to be caught napping at the post, a committee representative of the College Art Association membership of artists and art authorities, is studying art education in schools and colleges in preparation for making recommendations for postwar changes. The artist-teachers, museum directors, and one layman, who compose the committee of nine, are:

Peppino Mangravite (Chairman), instructor at Columbia University and Cooper Union; George Biddle, artist, now in Italy; Jean Charlot, instructor at the University of Georgia; Boardman Robinson, artist and director of Colorado Springs Art School; Franklin Watkins, instructor at Pennsylvania Academy; Major Ward Lockwood, formerly director of the art department at University of Texas; Bartlett Hayes, Jr., director Addison Gallery, Andover; Daniel Catton Rich, director of fine arts, Art Institute of Chicago; Edward W. Root, formerly associated with Hamilton College.

Brooklyn Teachers Popular

Because Alexander Brook and Minna Citron attract students to the Brooklyn Museum Art School from all parts of the metropolitan area, it is announced by the school that their classes in painting and life drawing will continue into the Spring term which begins January 31.

Other members of the active faculty scheduled to continue are: Chaim Gross, sculptor, whose afternoon classes in clay modeling, carving, direct work in plaster, and casting are held Mon., Wed. and Fri.; George Picken for quick sketching in watercolor and oil from the model and from still life, held Wed. afternoons and Tues. evenings. Brook's intensive course in painting meets daily for 3-hour sessions, Monday through Friday. Mrs. Citron's life drawing classes for beginners are given Monday afternoons and Friday evenings.

For experienced students who wish to work without instruction, the Brooklyn art school holds Saturday painting sessions for three hours, morning and afternoon with a model who holds the same pose for four consecutive Saturdays. Short pose classes meet Tuesday evenings and Friday afternoons.

Cooper Union at Carnegie

Cooper Union is justifiably proud of the showing made by its faculty members at the Carnegie exhibition, "Painting in the United States." Robert Gwathmey won second prize with his *Hoeing*, and Byron Thomas received an honorable mention for his entry. Other faculty members represented were Morris Kantor, Guy Pene Du Bois, and Ernest Fiene.

Can You Help?

The Special Service Office of the Army Air Base near Alliance, Nebraska, writes us asking for any form of decoration for their thirty dayrooms. Photographs, paintings, wall hangings or objects that would make these rooms more attractive and cheerful will be more than appreciated, it says, by these men who are stationed far from large cities.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

First fine arts school in America (Est. 1805)
Professional training in painting, sculpture, illustration, and mural decoration. Also, co-ordinated course with U. of Pa., B.F.A., M.F.A. degrees. Many scholarships and prizes. Distinguished faculty. Catalog K. Louise B. Ballinger, Acting Curator. Broad and Cherry Sts., Phila. 2.

The ART INSTITUTE of Chicago

Professional School. Fine Arts, Painting, Sculpture, Industrial and Advertising Arts. Fashion Drawing. Interior Decoration. Dress Design. War Courses: Occupational Crafts, Drafting. Teacher Training. Degree and Diploma Courses. 65th year. New term starts January. Catalog.

Michigan Ave. at Adams St., Chicago 3, Illinois. Box 777

COLORADO SPRINGS FINE ARTS CENTER

Boardman Robinson, Lawrence Barrett,
Otis Dozier, Edgar Britton

Classes in drawing, painting, illustration, cartooning, mural design, lithography, pottery, carving.
STUDENTS MAY ENTER CLASSES AT ANY TIME

Address: General Director, Colorado Springs, Colorado

ST. LOUIS SCHOOL OF FINE ARTS

WASHINGTON UNIVERSITY

ST. LOUIS, MO.



Professional training leading to the B.F.A. degree in Painting, Sculpture, Illustration, Advertising Art, Dress Design, Fashion Illustration, Crafts, Teacher Training Course. Students may live in supervised residences and enjoy many University activities.

For information, address:

Kenneth A. Hudson, Director, Room 20



Cleveland School of Art

Cleveland, Ohio

Training in Fine & Applied Arts, Camouflage, Wartime Courses.
Illustrated Catalog A. on Request

MOORE INSTITUTE OF ART

School of Design for Women
99th Year. Design, illustration, interior decoration, fashion arts, fine arts, advertising, teacher training. B.F.A. in all courses. Photography, puppetry, jewelry, pottery, engraving, drafting. Residences. Oldest school of art applied to industry. Catalog.

1326 N. Broad St., Philadelphia, Pa.

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

Four-year courses in Painting, Interior Decoration, Design, Architecture, Illustration and Commercial Art. PUB. SCHOOL ART. Leading to the degree of Bachelor of Fine Arts.
HAROLD L. BUTLER, Dean SYRACUSE, N. Y.

OTIS ART INSTITUTE

SCHOOL OF L. A. COUNTY MUSEUM

WINTER TERM NOW OPEN. FINE AND INDUSTRIAL ARTS COURSES UNDER DISTINGUISHED PROFESSIONAL INSTRUCTORS. JUVENILE, OLDER PEOPLE'S, LANDSCAPE AND NIGHT SKETCH CLASSES. CAMOUFLAGE, PRODUCTION ILLUSTRATION. ENTER ANY TIME. SEND FOR CATALOGUE.

2401 WILSHIRE BLVD., LOS ANGELES 5, CALIF.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

An Interstate Society for the Advancement of the Visual Arts

NATIONAL CHAIRMAN : F. BALLARD WILLIAMS
31 Highland Avenue, Glen Ridge, New Jersey
NATIONAL SECRETARY : WILFORD S. CONROW
154 West 57th Street, New York, N. Y.



NATIONAL VICE-CHAIRMAN : ALBERT T. REID
c/o National Secretary
NATIONAL TREASURER : EDMUND MAGRATH
420 No. Walnut Street, East Orange, N. J.

NATIONAL DIRECTOR, STATE CHAPTERS & AMERICAN ART WEEK
MRS. FLORENCE LLOYD HOHMAN, 306 Rossiter Avenue, Baltimore, Maryland

NATIONAL EXECUTIVE COMMITTEE
WAYMAN ADAMS, A. F. BRINCKERHOFF, LOUIS BETTS, DEAN CORNWALL, HARVEY DUNN, GORDON GRANT, FLORENCE TOPPING GREEN, NILS HOGNEE, FLORENCE LLOYD HOHMAN, GEORG LOBER, ARTHUR D. LORD, HOBART NICHOLS, ORLANDO ROULAND, TABER SEARS, HERBERT M. STOOFS, ERNEST N. TOWNSEND, JOHN SCOTT WILLIAMS, JOHN G. WOLCOTT

Time to Tighten the Art Front

It is rather too bad it should take this Buffalo blitz on living artists before they should awaken to the fact that such a threat to their reputations is a constant menace.

Here has been demonstrated in no mistakable way how the reputations of living artists may be seriously damaged by the ineptness or lack of judgment on the part of those responsible for the conduct of museums and galleries.

That these in Buffalo are beginning to appreciate the enormity of their action is manifested in their floundering explanations. The clumsiest and most damaging of these is that they "did not wish to have its name used in connection with the disposal of items it could not publicly recommend as being of the highest quality."

As has been pointed out, these gratuitous reflections do not point to the artists but to those former directors of

the gallery whose judgment is thus held up to public execration. Also it is rather belittling to the donors of those pieces whose gifts the gallery accepted.

Just what assurance is Director Ritchie able to give the people of Buffalo that his selections will survive the test of time and public taste and possibly another Ritchie whose tastes may be even more advanced?

In his mind his selections may be what he regards as of "museum quality", but it appears that is already a highly controversial question with the Buffalo public. He may find this public has its own mind and is not disposed to have what he thinks it must like jammed down its throats.

More and more the necessity for a fair jury system as inaugurated and advocated by the League becomes apparent and the plan is being pushed and adopted with success.

One thing is certain, and the people

of Buffalo are becoming aroused to the fact, that a number of irreplaceable works of art were sacrificed—paintings by artists who are a must in any representative gallery. No gallery is supposed to be all one thing or another, but representative of all phases, and particularly those which have survived the passing whims and flairs in art manifestations.

No person, however superior in his own mind, can compel the public to accept his decrees as to what they must like or which in his opinion will elevate their minds or their taste in art. The public, Mr. Ritchie will find out, is mighty funny that way.

ALBERT T. REID.

Temporary Memorials

Some time ago the League urged that action be taken by the officials of the City of New York which would head off the erection of a lot of inartistic war memorials such as followed the last war and which have already been proposed for future celebrations.

We have had sympathetic responses from a number of these officials and President Edgar J. Nathan, of the Borough of Manhattan, sends us a copy of a resolution he introduced and which was adopted by the Board of Estimate, directing that temporary memorials be approved by the Art Commission.

This is gratifying and the League hopes its various State Chapters will be equally vigilant in this matter.

ART WEEK REPORTS

should be sent by State Directors, in cooperation with the State Chairman under whom they work, on or before January 15, 1944, to:

MRS. FLORENCE LLOYD HOHMAN,
c/o Mr. W. S. CONROW,
845 CARNEGIE HALL, 154 W. 57TH ST.,
NEW YORK 19, N. Y.

Dear Chapter Chairmen and Directors:

When you receive this issue, another year will have been ushered in, and I hope that with it we will feel nearer that Peace for which all of us are working faithfully. To be a vital part in any just and lasting peace, artists have a big job to do now and through many years after hostilities shall be brought to a successful conclusion.

Art, as a way of life develops mind and spirit and promotes equipoise in living, in which integration of thought balances intuitive judgment. Visual memories bring to mind material for the artist who prefers to work from imagination. The trained artist has learned to relax completely. Only so relaxed can his intuitions serve him. And this relaxation is the key to effective constructive work in any and every field of human activity. Relaxation and the joy of accomplishing good-looking work with skill are the keys to the reconstruction work we of the League are beginning for those of our armed forces who are recuperating in hospitals throughout the United States.

May I remind you, creative artists are found and must stay on all fronts today. They are the morale builders on the home front and many have training needed to begin and carry on educa-

Water Colors

OF UNSURPASSED PERMANENCE BRILLIANCE and QUALITY

Two lines of water colors by PERMANENT PIGMENTS and both, grade for grade, are the finest obtainable anywhere. 34 brilliant hues restricted to the completely permanent list.

★ FINE Artists Water Colors, of the highest possible quality, optimum fineness and uniformity, full tubes, 25c, 30c and 40c.

★ ARTISTS Water Colors, 20c each, artists quality at student prices.

Guaranteed full statement of contents on every tube as specified by A. A. P. L.



For Color Card and FREE booklet of technical information write PERMANENT PIGMENTS 2700 Highland Avenue Norwood Sta., Cincinnati, Ohio



permanent pigments

tional and inspirational reconstruction work for the armed forces. For this the A.A.P.L. is gathering and distributing to military and naval hospitals proper professional apparatus, materials and instructions for their use. War is a challenge to us artists. The American people have given superb support to our American Art Week celebration from coast to coast. Through some of these our rehabilitation projects have been made known to many and are bringing to us a continuous flow of art text books, tools and materials which come daily for distribution to the Army, Navy and Marine hospitals.

The need for books grows greater. Our boys come back from war zones and must be hospitalized for long periods, during which many of them seek serious, authoritative information on many subjects. I have just returned from a 2,600 mile trip visiting League Chapters, hospitals and rehabilitation centers, and I can assure you that the need for art books is urgent. Though these military and naval hospitals have libraries, there are seldom found any books on the arts and crafts. This small service gives all artists a golden opportunity to be a part of a national plan. *Let's Have More Books Now*, and more materials for art work for our service men.

There is something the A.A.P.L. has started on a nation-wide scale. Requests come to your League from the great military hospitals, by this mail, from Moore Military Hospital, Swannanoa, N. C., 2,500 beds, for 20 looms, material for weaving, and instructional literature for setting them up and using them. They will be shipped promptly. We have on hand 400 such sets. They will be gone and in use very soon. We need much material for the arts and crafts. Write about this phase of the work of the American Artists Professional League to

FLORENCE LLOYD HOHMAN,
National Chairman American Art Week,
306 Rossiter Avenue, Baltimore 12, Md.

Art League Chapter

Leading editorial from the *Hickory Daily Record, Hickory, N. C.*, considered by some to be perhaps the most rapidly growing manufacturing city in the southeastern corner of the country:

"It is gratifying that a Hickory chapter of the American Artists Professional League has been organized, with two score or more enthusiastic charter members.

"The community was honored by the visit of two distinguished leaders of the national league—one a great artist, and the other a successful sculptress and weaver. These two joined in praising the progressiveness of this community, but both were frank in saying that one of the outstanding needs of our people now is a better appreciation of the beautiful. Our city has been permitted to grow without planning, and many of the most glaring imperfections we see on the surface could be remedied by a little thought and effort. It will be greatly to our advantage, both as individuals and collectively, to develop a long-range vision which will take into account the need for cultural and aesthetic values in our program.

"Now is the opportune time, also, for the launching of an aggressive move-

ment looking toward the establishment of a permanent museum and an art gallery here. Achievement of such an objective is possible, if those in charge make a sufficiently determined fight for funds, and for popular support."

Maitland Griggs Gift

[Continued from page 5]

expresses a new understanding of the spiritual. The asceticism of the former stands out in strong contrast to the expansiveness and delight contained in the latter. Facts are established concerning nature and the human being which has become the center of the universe. In the narrative of the *Journey of the Magi*, the artist relates that it is winter, the trees are bare, the people are wrapped in heavy clothing. There is humor and animation in the attitudes of the people depicted as going on a voyage, guided by a star which has come down to lead them on a voyage that promises hope and joy.

The other paintings in the Griggs collection are classified as belonging to a lesser magnitude of perfection than these two, and the unusual painting called *The Chess Players* by Francesco di Giorgio. The ten remain, however, interesting examples of the schools and periods they represent. The wear and tear of time and the "art" of the restorer, besides the attributions of "workshop of the master", make their historical value general in character. Their relative value as originals, nevertheless remains very important.

But *The Chess Players* by Francesco di Giorgio is exceptional. It is an allegory, the theme of which presents some intrigue, as becomes obvious from the study of the faces, expressions, and attitudes of the figures and their arrangement in the picture. The feeling of tenseness which emanates from the figures would indicate that the play is not mere pastime or recreation but alludes to something at stake between the opposed groups of youthful men and women. Great care seems to have been taken to show that the damsels are not having things the way they want them.

This little painting may well have formed part of the decoration for an elaborate dower chest or an illustration for a *novella*, prevalent in those days, which depicted proverbs and morals.

The Crucifixion, from the workshop of Masolino, is an example of the prevailing style of the late 14th and early 15th century Florentine art and shows the influence of Fra Angelico—as the two panels by Daddi, of an earlier period, episodes in the life of Saint Catherine, show the influence of Giotto.

Mr. Griggs gave these paintings to the Metropolitan with no strings tied to them. Although it was not specified that it do so, the Museum has decided to show them as a unit for the Winter and Spring, before dispersing the collection to take chronological place among other paintings in the permanent collection.—CONRAD ALBRIZIO.

Montfort Dunn Returns

Montfort Dunn has returned to the staff of the St. Paul Gallery and School of Art as gallery director and will be in charge of exhibitions and publicity.

ORPI

Permanent
OIL COLORS

MADE IN U.S.A. BY THE MANUFACTURERS OF THE
REMBRANDT COLORS

STUDIO TUBES 25-35-50¢
3 in. TUBES 10 AND 15¢

TALENS & SON Inc.,
NEWARK, N. J.

REMBRANDT

Artists Colors

U.S. DISTRIBUTORS
TALENS & SON Inc.,
NEWARK, N. J.

Worried?

People who wish to preserve their paintings and works of art should consult Budworth. We will pack and ship them to any part of the United States. Over 75 years' experience speaks for reliability.

For safety's sake—use Budworth.

W. S. BUDWORTH & SON
(Since 1867)
424 West 52nd St., New York City

TRENT ENGRAVING CO.

[Cut makers to THE ART DIGEST]
Specialists in
FINE HALF TONES
for Artists, Art Dealers and Publishers
Your inquiry solicited
220 S. WARREN ST., TRENTON, N. J.

OUT OF TOWN ARTISTS SEEKING
FALL NEW YORK CITY, DEBUT

ONE MAN SHOWS

WITH CONTINUED GALLERY REPRESENTATION AND PROFESSIONALLY DIRECTED PUBLICITY FOLLOW UP.
WRITE BOX A, ART DIGEST, 116 E. 59 ST., N. Y. C. (Send only duplicate publicity, photos, but no original work please.)

CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History and Art Jan. 5-16: Prints, Elizabeth Keith; Jan. 5-Feb. 18: Chinese Art.

ANDOVER, MASS.
Addison Gallery To Jan. 10: Latin American Paintings.

ATHENS, OHIO
Ohio University Jan.: Paintings, Helene Samuel; Sculpture, John Road.

ATLANTA, GA.
High Museum Jan.: Renaissance Art.

AUBURN, N. Y.
Cavara Museum Jan.: Rationalist Show of Fine Art.

BALTIMORE, MD.
Museum of Art To Jan. 9: Mexican Art.

Walters Art Gallery To Feb. 20: "Tandem Paintings."

BINGHAMTON, N. Y.
Museum of Fine Arts Jan.: Eight Syracuse Watercolorists.

BOSTON, MASS.
Fogg Museum To Feb. 15: The Winthrop Collection.

Institute of Modern Art Jan. 5-Feb. 6: Titian's Show.

Museum of Fine Arts To Jan. 6: Special Christmas Exhibition.

Public Library Jan.: Prints of American Artists, Etchings and Dry Points.

Robert C. Vose Galleries Jan. 3-22: Natalie Hans Hammond.

CINCINNATI, OHIO
Art Museum Jan.: Paintings, Van Gogh and Contemporary Dutch Artists.

CLEARWATER, FLA.
Art Museum Jan.: Henry White Taylor, Memorial Exhibition.

CLEVELAND, OHIO
Museum of Art Jan. 4-29: Americans 1943; Jan.: Paintings by Detroit Artists.

COLUMBUS, OHIO
Gallery of Fine Arts Jan. 13-31: "The Arts in Therapy"; Jan. 9-30: Paintings and Drawings by Ohio Servicemen.

DALLAS, TEXAS
Museum of Fine Arts To Jan. 16: Dallas Print Annual; To Jan. 23: Texas General.

DAVENPORT, IOWA
Municipal Art Gallery Jan.: Original Prints, Honors Dummer.

DAYTON, OHIO
Art Institute Jan.: Local Artists Show: Paintings, Louis Bouche.

DENVER, COLO.
Art Museum Jan. 12-Feb. 9: Paintings from Latin America, Museum of Modern Art; Jan.: "New York in War-time," Minna Citron.

DETROIT, MICH.
Institute of Arts Jan. 2-31: Dutch Primitives.

GREEN BAY, WIS.
Neville Public Museum Jan. 10-25: Midwestern Painters Exhibition.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts To Feb. 1: Selected Works.

HARTFORD, CONN.
Wadsworth Atheneum To Jan. 9: Islamic Art; To Jan. 10: Bambi Celluloids.

HOUSTON, TEXAS
Museum of Fine Arts To Jan. 18: Contemporary Art of Western Hemisphere.

INDIANAPOLIS, IND.
John Herron Art Institute Jan.: European Rooms in Miniature, Mrs. James Ward Thorne.

IRVINGTON, N. J.
Free Public Library Jan. 10-29: Paintings, Pearl Phelps Brown.

ITHACA, N. Y.
Cornell University To Jan. 8: Lithographs.

LAGUNA BEACH, CALIF.
Art Association Jan.: Winter Exhibition.

LAWRENCE, KAN.
Thayer Museum of Art Jan. 1-28: Mural Designs.

LOS ANGELES, CALIF.
County Museum To Jan. 9: 23rd Annual California Watercolor Society; To Jan. 30: Paintings, Denny Winters.

LOUISVILLE, KY.
Speed Memorial Museum Jan. 9-23: Watercolors, Cleveland Artists.

MANCHESTER, N. H.
Currier Gallery of Art Jan.: Paintings, Leland Curtis, Celine Backlund.

MILWAUKEE, WIS.
Art Institute Jan.: Masterpieces of Printmaking.

Milwaukee-Dowder College Jan. 5-19: Etchings in Color, Luigi Kasimir.

MINNEAPOLIS, MINN.
Institute of Art Jan.: Thorne Miniature Rooms, American Series, Walker Art Center Jan. 11-Feb. 1: "Medical Fantasies," Daisy Stillwell.

MONTCLAIR, N. J.
Art Museum Jan.: Snuff Bottles from Tang Collection; Modern Chinese Paintings; Paintings, Nan Gracien and Tosca Olinsky.

NEWARK, N. J.
Artists of Today Jan. 10-22: Fabian Tarrone.

NEW HAVEN, CONN.
Public Library To Jan. 7: Ruth McInosh Connell; Jan. 8-18: Oils, Pauline Plick.

NEW LONDON, CONN.
Lyman Allen Museum Jan.: Lyme Art Exhibition.

NEW ORLEANS, LA.
Arts & Crafts Club Gallery To Jan. 7: "War Cartoons."

Isaac Delgado Museum of Art Jan.: National War Poster Group.

NEWPORT, R. I.
Art Association Jan.: Exhibition of United States and European Military Prints.

NORFOLK, VA.
Museum of Arts & Sciences To Jan. 9: Paintings, Frederick Hauke.

ORRINT, OHIO
Allen Memorial Art Museum Jan.: Drawings from 16th to 20th Centuries.

OMAHA, NEB.
Society of Liberal Arts Jan.: Contemporary Watercolors.

PAIM BEACH, FLA.
Society of the Four Arts Jan. 3-19: Members Exhibition.

PASADENA, CALIF.
Art Institute Jan.: Chinese Festival Exhibit; Paintings and Sculpture by Two Artists at War.

PHILADELPHIA, PA.
Academy of Fine Arts To Jan. 9:

Henry McCarter Memorial Exhibition.

Art Alliance To Jan. 9: Watercolor Group; Work by Cooks; Landscapes, Harriet Kirkpatrick; To Jan. 23: Industrial Design.

Philadelphia Museum Jan. 3-Feb. 14: "Our Navy in Action."

Woodmere Art Gallery Jan. 9-30: American Indian Exhibition.

PITTSBURGH, PA.
Carnegie Institute To Jan. 9: War Posters and Cartoons; To Jan. 30: Watercolor.

PITTSFIELD, MASS.
Berkshire Museum Jan.: Lithographs of World War I; Works by Eric Simon.

PORTLAND, OREGON
Art Museum Jan.: Meet the Artist; Request of C. F. Adams.

PROVIDENCE, R. I.
Museum of Art Jan. 4-Feb. 6: "Our Navy in Action."

RICHMOND, VA.
Virginia Museum of Fine Arts To Jan. 10: Modern French Tapestries.

ROCHESTER, N. Y.
Rochester Memorial Art Gallery To Jan. 2: American Paintings of Today; Jan. 7-Feb. 20: Latin-American Exhibition.

ROCKFORD, ILL.
Art Association Jan. 1-25: Rorimer Medal Designs; Jan. 1-Feb. 7: Furniture Designs, Ernest L. Swartz.

SACRAMENTO, CALIF.
Crocker Art Gallery Jan. 1-31: Oils and Watercolors, "Santa Cruz Fire"; Gothic Wood Cuts.

ST. LOUIS, MO.
City Art Museum To Jan. 18: Illustrations from "Yank."

ST. PAUL, MINN.
St. Paul Gallery & School of Art Jan.: "Survey of Taste in Modern Books."

SAN FRANCISCO, CALIF.
California Palace of the Legion of Honor To Jan. 30: Saints and Madonnas; Jan. 3-30: Audubon Prints.

M. H. De Young Memorial Museum To Jan. 11: Oils and Watercolors, Jane Berlandina.

Museum of Art To Jan. 15: Sub Screen Group.

SPRINGFIELD, MASS.
George Walter Vincent Smith Art Gallery Jan. 9-23: Watercolors, Tom Lea and Paul Sample.

SPRINGFIELD, MO.
Art Museum Jan. 3-30: Paintings, Harrison Hartley; Paintings, A. Raymond Fats.

TOLEDO, OHIO
Museum of Art Jan.: Pre-Columbian Art.

UTICA, N. Y.
Munson-Williams-Proctor Institute Jan. 1-29: "20th Century Portraits."

WASHINGTON, D. C.
G. Place Gallery To Jan. 8: Paintings by Stanley H. Oke; American Primitive Paintings.

National Gallery To Feb. 15: "Great Prints from the Rosenwald Collection."

Phillips Memorial Gallery To Jan. 4: Works, Max Schallinger; Paintings and Watercolor, Artists of Washington and Vicinity.

Smithsonian Institution Jan. 6-30: Watercolors, Ralph H. Avery; Jan. 3-30: Etchings, Cornelia Botke; To Jan. 16: 42nd Annual, Penna. Society of Miniature Painters.

WEST PALM BEACH, FLA.
Norton Gallery & School of Art Jan.: Works, Doris Rosenthal.

YOUNGSTOWN, OHIO
Butler Art Institute To Jan. 10: Ninth Annual New Year Show.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) Jan. 10-22: Benjamin Kopman; To Jan. 8: Rutiluk.

An American Place (509 Madison) To Jan. 10: John Marin.

Argent Galleries (42W57) Jan. 3-15: Paintings, Dorothy Depuy; Animal Sculpture, Kisa Reerk.

Art of this Century (30W57) To Jan. 22: I. Rice Pereira.

Artists Gallery (43W55) Jan. 3-17: Paintings, John Von Wich.

Associated American Artists (711 Fifth) Jan. 3-17: Paintings, Jacques Zucker.

Babcock Gallery (38E57) Jan.: 19th and 20th Century Americans.

Barzansky Galleries (664 Madison) To Jan. 15: Group Exhibition.

Birnau Gallery (32E57) Jan. 10-29: Sculpture and Drawings, "Labors of Hercules," Ossip Zadkine.

Bonestell Gallery (18E57) To Jan. 15: Paintings, Earl Kerkam.

Mortimer Brandt Gallery (15E57) Jan.: Gouraches by Four Artists.

Brooklyn Museum (Eastern Parkway) To Jan. 16: The Eight.

Brunner Gallery (110E57) Jan.: Old Masters.

Buchholz Gallery (32E57) Jan. 5-30: Loan Exhibition of James Ensor.

Carstairs Gallery (11E57) Jan. 5-22: "Jeunes Filles de Paris," Karin.

Chapelier Gallery (36W57) Jan.: "Americana."

Clay Club (4W8) Jan.: Sculpture by Service Men.

Contemporary Arts (106E57) Jan.: Paintings, Leontine Camprubi.

Downtown Gallery (43E57) Jan. 4-30: "War Time and Peace Time Paintings," Ralston Crawford.

Durand-Ruel (12E57) Jan. 4-22: "10 Best of 1943."

Albert Duveen Gallery (10E57) Jan.: Early American Paintings.

Duveen Bros., Inc. (720 Fifth) Jan.: Old Masters.

Duracher Bros. (11E57) Jan. 10-Feb. 5: Watercolors, Cady Wells.

Eggleston Galleries (161E57) Jan.: Group Show.

8th St. Gallery (33W8) Jan. 1-15: Bronze Artists Guild.

Feigl Gallery (601 Madison) Jan. 11-Feb. 5: Exhibition, "Quintus Non Disputandum."

Ferargil Galleries (63E57) Jan. 3-16: Paintings, James Gwy; Watercolors, John Pike.

460 Park Avenue Gallery (460 Park) Jan.: Portraits by Contemporary Americans.

Frick Collection (1E70) Jan.: Permanent Collection.

Galerie St. Etienne (46W57) Jan. 11-31: Paintings, Betty Lane.

Gallery of Modern Art (18E57) To Jan. 15: French and American Paintings.

Grand Central Art Galleries (15 Vanderbilt) Jan. 11-29: Paintings of the Old West, William R. Leigh.

Grand Central 57th St. (55E57) Jan.: Paintings and Sculpture by American Artists.

Bertram Hartman (8W13) Jan. 8-March 5, Sat. and Sun.: Paintings.

Kennedy & Co. (785 Fifth) Jan.: Watercolors and Drawings, Rollinson.

Charles Keck (40W10) Jan.: Exhibition, Andreu T. Schwartz.

Kleemann Galleries (65E57) Jan.: Recent Oils, Jan Corbino.

Kraushaar Galleries (730 Fifth) Jan. 1-15: Group Show.

Koetser Galleries (15E57) Jan. 12: Claude Domet.

John Levy Gallery (11E57) Jan.: Old Masters.

Julien Levy Gallery (42E57) To Jan. 18: Mobilis, Xenia Caga.

Lilienfeld Galleries (21E57) Jan. 3-22: Paintings, Hal y-Dube.

Macbeth Gallery (11E57) To Jan. 15: Paintings, Red Robin.

Macy's Gallery (Herald Square) Jan. Over 100 Paintings by Contemporary Artists.

Marquie Gallery (16W57) To Jan. 15: American Group.

Pierre Matisse (51E57) Jan. 4-29: Paintings, Derain.

Metropolitan Museum (Fifth at 82) To March 1: The Soviet Artist in the War; Jan.: George Blumenthal Collection.

Midtown Galleries (605 Madison) To Jan. 15: Paintings, Fletcher Martin.

Milch Galleries (108W57) Jan.: Paintings by American Artists.

Morton Galleries (22W59) Jan. 10-22: Watercolors and Oils by Helen Stotesbury.

Morgan Library (29E36) To Feb. 5: Fashions of the French Court in the 17th and 18th Centuries.

Museum of Modern Art (11W63) To Feb. 6: Romantic Paintings in America.

Museum of Non-Objective Painting (24E54) Jan.: New Loans.

New Art Circle (41E57) To Jan. 15: Israel Litwak.

Newhouse Galleries (15E57) To Jan. 28: Paintings, Anna Entera.

New York Historical Society (170 Central Park West) Jan. 11-April 30: Exhibition of Books; Jan.: Etchings, Boyd Collection.

New York Public Library (Fifth at 42) To March 10: American Printmakers and Their Portraits.

Nierendorf Gallery (53E57) Jan.: "50th New York Exhibition."

Norlart Gallery (59W56) To Jan. 15: "Captured Light," Experimental Photography.

Old Print Shop (150 Lexington) Jan.: "Hones American" Paintings.

Pasadoit Gallery (121E57) Jan. 4-15: Houghton Crawford Smith.

Pen and Brush Club (16E10) Jan.: Watercolor and Sculpture Exhibition.

Peris Gallery (32E58) Jan. 3-29: Paintings, Frederick Hauke.

Pinacotheca (20W68) To Jan. 11: Maxwell Gordon; Jan. 12-29: Max Schmitzer.

Puma Gallery (108W57) To Jan. 23: New Paintings, Puma.

Rehn Gallery (683 Fifth) Jan. 10: Paintings, Bradley Walker Tomlin.

Paul Rosenberg (10E57) Jan. 11-Feb. 12: Retrospective Exhibition, Max Weber.

Salmagundi Club (47 Fifth) Jan. 8-28: Annual Oil Exhibition.

Schaeffer Galleries (61E57) Jan.: Old Masters.

Schneider-Gabriel Galleries (69E57) Jan.: Paintings of Various Schools.

Schultheis Galleries (15 Maiden Lane) Jan.: Paintings.

Jacques Seligmann (5E57) Jan.: Old Masters.

Three Arts Club (340W85) To Jan. 16: Paintings, Alice Sleas Anderson.

\$20 Gallery (880 Lexington) Jan.: Group Show.

Valentine (55E57) Jan.: Paintings, Elshewitz.

Wakenfield Gallery (64E55) Jan. 4-15: Paintings, Jessie Drew-Baar.

Waybe Gallery (794 Lexington) Jan. 4-29: Drawings, Heinrich Zille.

Whitney Museum (10W8) To Jan. 4: 1943-44 Annual.

Wildenstein (19E64) Jan. 12-Feb. 5: Mieschanninos.

Willard Gallery (32E57) Jan. 11-Feb. 8: Drawings, Morris Graves.

Howard Young Gallery (1E57) Jan.: Old Masters.

region of
nts and
studios

Museum
tercolora.

15: 80a

with Ari
tercolora.

.

Paintings
ings. A.

Columbian

Institute
ry Per.

: Paint-
American

: "Gren
d Collec

To Jan.
r: Paint-

ritists of

n. 8-30:

ery: Jan.

otke: To

enn. 8-

s.

A.

of Art

sthal.

Jan 30:

Show.

To Jan.

57) To

Enter.

ty (170

11-April

s: Jan.

y (Fifth

American

orraits.

7) Jan.

on."

To Jan.

Expert

Exington)

Paintings.

) Jan. 8-

Smith.

10) Jan.

Exhibi-

rn. 3-29:

cke.

Jan. 11:

-29: Mar

To Jan.

a.

Jan. 10:

Tomlin.

Jan. 11:

Exhibition.

(th) Jan.

ion.

7) Jan.

(69E57)

s School.

Maiden

7) Jan.

W85) To

ce Sloans

on) Jan.

Paintings.

) Jan. 8-

ew-Baer.

Exington)

Heinrich

To Jan.

12-Feb.

Jan. 11-

is Graves.

557) Jan.

t Digest